

Declassified Case: NW#  
37741 Date: 06-28-2017

Screened Date:  
06-28-2017 DOCID:  
32715162

U. S. Department of Justice

(MATERIAL MUST NOT BE REMOVED FROM OR ADDED TO THIS FILE)

DO NOT DESTROY - PENDING LITIGATION  
100-48274 \*

FEDERAL BUREAU

of

INVESTIGATION

Bureau File Number 100-40033

See also Nos. 100-143104 (wife)

CLASSIFICATION NO.

100

38274

48274

Serials

Volume Number

1-113

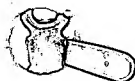
1

1. Announcement of cocktail party dated 2/2/47. Subm. by SA J. C. Reed.
2. Photostatic copy of newspaper clipping which appeared in Washington Times Herald re: Bernard Rubin. See ser. 24.
3. Pay envelope of subject from Freedom of the Press Co. due about Mar.-Apr. '47. See ser. 33. Subm. by J. D. Reed.
4. Pay envelope Freedom of the Press Inc. 11/27/47 B. Rubin \$75.00. See ser. 40.
5. Telegram dated 10/12/48. See ser. 64.
6. Photo of signature from list of Social Security refunds from DW. See ser. 68.
7. Pay envelope of Bernard Rubin from "Freedom of the Press" for the Net amt. of \$64.85. Rec'd from No 426 10/20/47. Subm. for file by SA J.D. Reed. See ser. 35.
8. UE News 7/24/48 addressed to Bernard Rubin, Daily Worker. Subm. by SA Tavel 10/12/48. Obt. from [redacted]
9. Receipt form of D.W. indicating receipt of \$5.00 on 4/22/49 from subj. for loan. See ser. 73.
10. 2 photos and neg. made from serial 50.
11. Invoice of Prompt Press enclosing card "DW" presents Bernard Rubin Cultural Editor lectures 1/8/50. See ser. 97.
12. Invitation from Director of Polish Information Service to hear Czeslaw Milosz of the Polish Embassy Washington speak on The Writer in Present Day Poland. Rec'd 4/14/50 from [redacted] See ser. 109.
13. 2/9/54. 2 neg. and 3 double photos of Bernard Rubin.
14. 1/13/55. Note addressed to "Dear Alisen" from "Barney" believed to be handwriting sample of Bernard Rubin.

NOTE: Above retyped from exhibit envelope dated 1/15/48.

15. 3/4/58. 1 neg. & 1 copy of photo of subj. made for May Day Parade.

all exhibits sent to 1A  
Serials FD 125 Ret'd 3/6/64.



100-48224-1A

SEARCHED	INDEXED
SERIALIZED	FILED
OCT 19 1953	
FBI - NEW YORK	

1211

was undoubtedly the person who was identical with BEN RUBEN. A photograph of BARNARD RUBIN was displayed to LOUIS RICCIUTI, real estate and insurance agent at 247 South Main Street, Waterbury, who identified the photograph as that of the person who had spent considerable time in Room 3, 247 South Main Street, headquarters of the Communist Party in Waterbury.

The police report further reflects that BARNARD RUBIN was born in Brooklyn, New York April 7, 1915, and attended St. John's University three years. In his application for employment at the Scovill Manufacturing Company, the Subject stated according to the police report, that he had previously worked for the Brillium Steel Corporation at Temple, Pennsylvania from April, 1941 to April, 1942; at the Mohn-Hat Factory, Chestnut Street, Reading, Pennsylvania, from November, 1940 to April, 1941; and for two years previous to 1940, was a reporter for the American Free Press, South Broad Street, Philadelphia, Pennsylvania. Subject was employed at the Scovill Manufacturing Company July 1, 1942, and was assigned to the "box department." When it was found he was not suited for this type of work, he was transferred to another department, and on August 22, 1942, he gave up his job, stating the work was too hot and heavy. He was re-employed by Scovill, Waterbury, February 24, 1943, and is presently working in the chucking department, pay check number 82583.

A review of the file reflects that in a memorandum submitted by the writer April 2, 1943, it is stated that on December 2, 1942, CNHT-2 advised that Subject was present in the Communist Party office located at 9 Center Street, New Haven, Connecticut, and at that time gave a report to ISADORE WOFSEY, State Secretary, and ANDREW ONDA, Executive Secretary of the 15th District of the Communist Party, concerning Communist Party activities in Waterbury, Conn. Concerning the branches of the Party in Waterbury, Subject stated that the regular branch meeting for the Chase Brass was scheduled for the following Sunday, and for the Scovill Branch, was scheduled for the following Monday. RUBIN remarked, however, that he was afraid that the attendance would be poor at both meetings because of the Holiday. In response to this, ONDA remarked the regular meeting should be held even if there were only two or three present, and that this is no time to let down.

In answer to ISADORE WOFSEY's asking about Torrington registrations, the Subject stated that he had none in addition to the report as yet. Both ANDREW ONDA and ISADORE WOFSEY were very critical of this matter, and both stated that they were anxious to get these registrations in. The Subject then stated that the registrations for Waterbury were as follows: 16 registered for the Scovill Branch; 20 registered for the Chase Branch; 12 registered for the A.B.C. Branch; and 13 registered for the Street Branch. ONDA then gave the Subject complete instructions on the registration booklet. ONDA explained the names were to be put on the books, the Branch, etc. WOFSEY then stated that a meeting was scheduled to be held in Bridgeport at 493 Charles Street at the IWO Hall on January 3, 1943 at 6 p.m. Subject was instructed by WOFSEY that he must produce an attendance, for this meeting from Waterbury and Torrington, and that attendance from these cities were the sole responsibility of the Subject.

Confidential Informant [ ] advised that on December 30, 1942, the Subject was again in the Party office, and at that time stated to ISADORE WOFYSY that the workers at the Chase and other Waterbury plants, need to be given a comprehensive picture of the Communist Party, the Browder book and the other pamphlets are not enough. WOFYSY then stated that he or ONDA will be glad to come to Waterbury to talk to the workers whenever the Subject wants to arrange a meeting. WOFYSY then went into detail with BEN RUBIN, explaining the new method of handling Daily Worker subscriptions.

[ ] advised that on January 5, 1943, the Subject was again at the Party office at 9 Center Street, New Haven. At that time, the Subject explained to ISADORE WOFYSY that the LENIN Memorial meeting is set for the thirty-first of January at Waterbury, Connecticut. WOFYSY stated that the state-wide party conference was to be held on that date, and instructed RUBIN to change the date of the LENIN Memorial meeting, if at all possible, and Subject agreed that he would be able to change it without difficulty.

[ ] reported that on January 6, 1943, Subject was again in the Party office with ISADORE WOFYSY. At that time, the Subject gave a complete resume of the situation in Waterbury, and dwelt at some length on the situation in the International Mine, Mill and Smelter Workers Union concerning the ROBINSON vs. DRISCOLL fight. In connection with this matter, Subject stated he planned to be at a CIO meeting on this evening, and WOFYSY instructed him to take notes of the details of the meeting, and he would then accompany WOFYSY to New York City on the following Monday, and be able to give the details in full to the National Office in New York.

[ ] advised that on January 12, 1943, in a conversation between ISADORE WOFYSY and CALVIN SUTHERLIN, WOFYSY gave SUTHERLIN the address for BEN RUBIN, which is, BEN RUBIN, 247 South Main Street, Room 3, Waterbury, Conn.

[ ] advised that on January 14, 1943, the Subject was again in the Party office, at which time both WOFYSY and ONDA suggested that BEN RUBIN join the International Workers Order in Waterbury, and as a member of the IWO, it would give him a free movement among that membership.

[ ] advised that on January 24, 1943, BEN RUBIN was again in the Party office, and at that time stated to WOFYSY and ONDA that it was going to be necessary for him to get a job. Informant advised that apparently RUBIN was having financial trouble. ONDA stated at this time that if there were other reasons, they might move him to New Britain, but if not, he should remain in Waterbury. WOFYSY then asked him if he is getting his \$25.00 per week, to which RUBIN answered that he was, but had a lot of expenses. From this conversation, the Informant believed that the Party was paying RUBIN \$25.00 a week for carrying on the Party work in Waterbury.

Informant advised that on this date, RUBIN and WOFYSY had an argument concerning an incident at a meeting which both attended on the previous

Friday. RUBIN complained that WOFSY "brushed him off," and on the other hand, WOFSY claimed that RUBIN was butting in again too soon, and WOFSY had only straightened him out at the meeting, and was in fact not "brushing him off" at all. WOFSY went on to complain at this time that RUBIN was not furnishing WOFSY enough information on the Waterbury situation, and was continually drawing wrong conclusions from what little information he had been able to gather. This altercation between WOFSY and RUBIN went on at some length and was finally quieted by ANDREW ONDA.

[ ] advised that on January 25, 1943, J. WAYNE NEWTON contacted BEN RUBIN concerning a film which was to be shown in Waterbury on February 17, 1943. After some discussion, it was decided to show the picture "Paris Commune," which shows the benefits of the Soviet Government. The same informant advises that on February 1, 1943, NEWTON again contacted RUBIN to advise him that the plans had been changed, and the picture was to be "The Musical Story," and the date February 21, 1943. This picture was apparently of the same type as the one formerly agreed upon. In this connection, it should be noted that J. WAYNE NEWTON is the Executive Secretary for the International Workers Order in Conn.

On February 15, 1943, [ ] advised that the Subject left a message for ANDREW ONDA that he was going to New York City to a hospital located at 47½ East Seventh Street for an operation, and consequently, the meeting scheduled for the following Sunday was postponed. He further advised that a branch meeting was scheduled at the Waterbury office Wednesday, February 17, 1943 at 7 p.m. and he asked that ONDA speak at the said meeting.

FOIA(b)(7) - (D)

[ ] advised that on February 1, 1943, ANDREW ONDA, ISADORE WOFSY and JACOB ISAACS were present in the Party office at 9 Center Street, and there discussed the entire Waterbury situation as concerned the Communist Party. ONDA and WOFSY at that time both expressed displeasure with the way BEN RUBIN had been handling Communist Party matters in Waterbury, and indicated that when MICHAEL RUSSO had gone to work at the Waterbury Clock Company, it had been necessary for someone to act as the Communist Party functionary in Waterbury. WOFSY stated that BEN RUBIN had operated as such as a temporary stop-gap and would not be acknowledged as such permanently because Subject could not see his way clear to come forward and represent the Communist Party openly in Waterbury.

WOFSY advised the informant that the Party had been paying RUBIN \$25.00 a week for organizational work in Waterbury, but that he was having financial trouble and felt it was necessary to go to work in a shop.

On March 22, 1943, [ ] advised that ANDREW ONDA explained to DORIS BLOOM in the Communist Party office that the State Bureau is the Executive Committee of the State Committee, and the present plan is to enlarge the State Bureau and include thereon DORIS BLOOM from New Haven, BEN RUBIN from Waterbury, and others.

On March 27, 1943, [ ] advised WOPSY stated to ONDA that BEN RUBIN had contacted him and left word he would be unable to attend the State Bureau meeting to be held at 37 Howe Street, New Haven, on that date, because of the fact he had a conflicting dentist appointment.

Officer JAMES MAGNER of the Waterbury Police Department was contacted by the reporting agent, and he advised that about 2 a.m. April 15, 1943, the police were called to the Scovill Manufacturing Company, where it was found that the Subject had sustained a slight injury to his eye, and it was necessary for the police to take him to his home from the plant. Upon arriving at his home at 196 Willow Street, it was found that the door was locked, and the Subject was unable to get in. He told the police at that time that he had a pal who lived at 59 Willow Street, and he would bunk with him for the rest of the night. The police car took him to that address. It should be noted that JACOB ISAACS, Subject of New Haven file 100-7337, lives at 159 Willow Street, Waterbury, Connecticut.

Reporting agent, together with Officer MAGNER, personally observed the Communist Party office at room three, 247 South Main Street, Waterbury, April 23, 1943. At that time it was noted there were present in the mail slot of the said office, two "Daily Workers" addressed to BEN RUBIN.

A description of Subject as obtained from the above-mentioned police report is as follows:

Name	BARNARD RUBIN
Age	28
Born	April 7, 1915 Brooklyn, New York
Height	5 feet 6 inches
Weight	170 pounds
Hair	Dark
Eyes	Black
Peculiarities	Wears mustache

A photograph of Subject was obtained from the Scovill Manufacturing Company, and is being retained in the New Haven file.

- P E N D I N G -

100-6545

UNDEVELOPED LEADS

THE NEW YORK OFFICE

At NEW YORK, NEW YORK, will check indices of New York Field Division and report any information concerning Subject.

THE PHILADELPHIA OFFICE

At PHILADELPHIA, PENNSYLVANIA, will check indices of Philadelphia Field Division and report any information concerning Subject, with particular attention to any information which may reveal the place where Subject has registered under Selective Service. It should be noted that for two years previous to November, 1940, he was a reporter for the American Free Press, South Broad Street, Philadelphia, Pennsylvania.

THE NEW HAVEN OFFICE

At WATERBURY, CONNECTICUT, through confidential informants, will report the continued activity of the Subject.

# FEDERAL BUREAU OF INVESTIGATION

*case file  
open 100 - case  
for MK  
4/29/43*

Form No. 1

THIS CASE ORIGINATED AT

NEW HAVEN, CONNECTICUT

FILE NO. 100-6545

REPORT MADE AT <b>NEW HAVEN, CONNECTICUT</b>	DATE WHEN MADE <b>4/28/43</b>	PERIOD FOR WHICH MADE <b>4/21, 23/43</b>	REPORT MADE BY <b>LOREN D. SWAYNE</b> <span style="float: right;">LRH</span>
TITLE <b>CHANGED:</b> <i>25-19494 refer.</i> <b>BARNARD RUBIN, with aliases, Ben Rubin, Benjamin Rubin, and Ben Ruben</b>			CHARACTER OF CASE <b>INTERNAL SECURITY - C CUSTODIAL DETENTION</b>
SYNOPSIS OF FACTS: <i>71-383 refers 49-1520</i> BARNARD RUBIN born April 7, 1915, Brooklyn, New York. Employed by the Scovill Manufacturing Company, Waterbury, Connecticut. Has been in close contact with Communist Party leaders in Connecticut, and according to confidential informants, he has acted as the Communist Party functionary in Waterbury, and is a member of the Communist Party State Committee. Details of activity set out. Description and photograph obtained.			
<b>DO NOT DESTROY - PENDING LITIGATION</b>			
REFERENCE:		Report of Special Agent WALTER A. HILGENDORF dated February 4, 1943 at New Haven, Connecticut.	
DETAILS:		<p>The title of this report is being marked changed to reflect the true name of Subject as BARNARD RUBIN, and the additional alias of BEN RUBIN, title formerly being carried as BENJAMIN RUBIN alias Ben Ruben.</p> <p>It is noted that the reference report was based principally upon investigation conducted by the Waterbury Police Department, which reflected that BEN RUBEN, known Communist Party functionary in Waterbury, was probably identical with BENJAMIN RUBIN, 122 Cook Street, Waterbury.</p> <p>On March 16, 1943, a report was received from the Waterbury Police Department, which stated that BARNARD RUBIN residing at 196 Wil-low Street, Waterbury, and employed by Scovill Manufacturing Company,</p>	
APPROVED AND FORWARDED:		DO NOT WRITE IN THESE SPACES	
<div style="border: 1px solid black; padding: 5px;"> <p><i>ICE sent to New York</i></p> <p>COPIES OF THIS REPORT</p> <ul style="list-style-type: none"> <li>5 - Bureau</li> <li>② - New York</li> <li>2 - Philadelphia</li> <li>1 - G-2, New Haven</li> <li>2 - New Haven</li> </ul> </div>		<div style="border: 1px solid black; padding: 10px; text-align: center;"> <p>F. B. I.</p> <p>17 APR 29 1943</p> <p>N. Y. C.</p> <p>ROUTED TO</p> </div>	

*opened 5/14/43  
may  
INDEXED*

*100-218274-1*

# FEDERAL BUREAU OF INVESTIGATION

Form No. 1

THIS CASE ORIGINATED AT **NEW HAVEN, CONNECTICUT**

NY FILE NO. **100-48274 GR/MM**

REPORT MADE AT <b>NEW YORK CITY</b>	DATE WHEN MADE <b>8/24/43</b>	PERIOD FOR WHICH MADE <b>8/11,12/43</b>	REPORT MADE BY <b>HUBERT H. FINZEL</b>
TITLE <b>BARNARD RUBIN, with aliases, Ben Rubin, Benjamin Bubin, and Ben Ruben</b>			CHARACTER OF CASE <b>INTERNAL SECURITY SECURITY MATTER - C</b>

**SYNOPSIS OF FACTS:**

Review of the files reflect that BARNARD RUBIN may be identical with BEN RUBIN, who is mentioned in the NY files of the Communist Party, USA, which is set forth.

-R U C-

**REFERENCE:**

Report of Special Agent Loren D. Swayne dated at New Haven, Connecticut April 28, 1943.

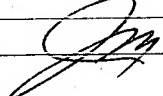
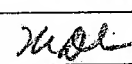
**DETAILS:**

A check of the indices reflected the following, believed to be pertinent information, on BEN RUBIN:

DAILY WORKER, December 3, 1940, Page 5, Column 5, Reading, Pennsylvania, December 2:

The six defendants in the Reading and Berks County Petition Frame-up Case have just been indicted by the Grand Jury. The charges are the usual ones of perjury, violation of the state election code and conspiracy. In the case of BEN RUBIN, Executive Secretary of the Communist Party in Berks County and a veteran of the Lincoln Brigade, the District Attorney's Office has imposed a total of 12 such charges which presume a jail sentence of at least 20 years. Money for the aid of these liberals is being sent to Reverend MAX PUTNEY, 742 North 13th Street, Reading Pennsylvania.

DAILY WORKER, December 13, 1940, Page 3, Column 2, Reading, Pennsylvania, December 12:

APPROVED AND FORWARDED: 	SPECIAL AGENT IN CHARGE	DO NOT WRITE IN THESE SPACES	
COPIES OF THIS REPORT 5 - Bureau 3 - New Haven (100-6545) (1 - G-2, New Haven) ② - New York		100-48274-✓	
		<div style="display: flex; justify-content: space-between;"> <div> <p>1 cc sent Longley dated 3/6/64 - J.P.</p> </div> <div> <p>MM</p> </div> </div>	

NY 100-48274

Reverend MAX PUTNEY, Head of the Berks County Civil Liberties Committee, and a member of the Committee for People's Rights of Eastern, Pennsylvania, yesterday issued a nationwide appeal for financial assistance in fighting the Reading Petition Case of BEN RUBIN and five other defendants.

DAILY WORKER, December 14, 1940, page 3, Column 1,  
Reading, Pennsylvania, December 13:

RUBIN "Guilty" in Pennsylvania Petition Frame-up. Jury found BEN RUBIN "guilty" on one perjury count and not guilty on two other charges. DAVID LEVINSON, counsel for defense, moves for an appeal.

DAILY WORKER, December 23, 1940, page 2, column 3:

Arrest Cop for Perjury in Petition Case in Pennsylvania.  
Charge brought by Communist Party Secretary in Reading  
Trial Proceeds, Reading, Pennsylvania, December 22:

The action against CHARLES M. TULLY, Chief of County Detectives, was taken in midst of BEN RUBIN'S third conviction in a total of six trials held to date. He is still to be tried on six more indictments. RUBIN has been free on bail. Legal fireworks were set off when RUBIN called the Assistant District Attorney WARREN K. HESS, a liar to his face. HESS told a jury that RUBIN was a "deserter" from the Spanish Loyalist Army. RUBIN had been cited for bravery and was wounded in action as a member of the Lincoln Battalion in the Spanish Civil War.

DAILY WORKER, January 7, 1943, page 1, column 5  
Philadelphia, Pennsylvania, January 6, 1943:

The Supreme Court of Pennsylvania today reversed lower court decisions in the Reading Communist Party nominating petition cases and set aside the convictions of BEN RUBIN and HARRY BROWN on perjury charges. Decision was hailed by DAVID LEVINSON, Attorney in the case, as a victory for national unity. The freeing of RUBIN and BROWN by the Supreme Court brings to a close the campaign led by the Dies Committee and other reactionary groups against the Communist Party in the 1940 elections.

It is to be noted that the foregoing is being submitted as being possibly the same individual as the subject. However, there were no physical descriptions available in the files of the BEN RUBIN set forth above.

- REFERRED UPON COMPLETION TO THE OFFICE OF ORIGIN -

**Federal Bureau of Investigation**  
**United States Department of Justice**

510 Trust Company Building  
New Haven, 10, Connecticut  
February 1, 1944

SAC, New York

Re: BARNARD RUBIN, was, Ben Rubin,  
Benjamin Rubin, Ben Ruben  
Internal Security (C)

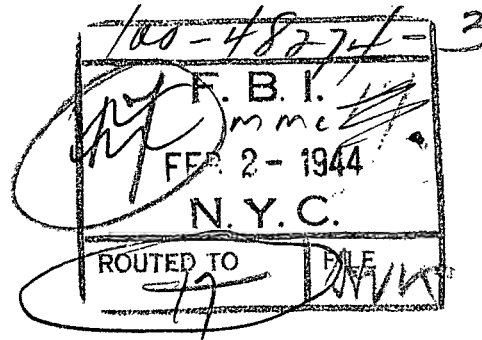
Dear Sir:-

Reference is made to the report of Special Agent Hubert H. Finzel dated at New York, August 24, 1943. The above captioned subject is undoubtedly identical with the subject of that report. It is requested that the New York Field Division search its indices and submit a summarization of any information regarding the following who were named as references by the subject in a Personnel Security Questionnaire executed by him in October, 1943:-

Dr. DANIEL CASTOR, 17 Washington Square, South, New York City, medical doctor; MAX HARTMAN, Central Avenue, Far Rockaway, New York, proprietor of a cigar store; and JOSEPHINE TRUSLOW ADAMS, 431 Riverside Drive, New York City, artist.

Very truly yours

*Roger F. Gleason*  
Roger F. Gleason  
Special Agent in Charge



New York, New York

JJT:ep  
100-48274

March 7, 1944

~~CONFIDENTIAL~~

SAC, New Haven

RE: BARNARD RUBIN, with aliases  
INTERNAL SECURITY - C

Dear Sir:

Reference is made to your letter dated February 1, 1944 requesting a check of the New York Office indices on MAX HARTMAN; JOSEPHINE TRUSLOW ADAMS and DR. DANIEL CASTOR.

The following information is set out regarding these individuals, secured from the files of this office:

JOSEPHINE TRUSLOW ADAMS:

The files of this office reflect that JOSEPHINE TRUSLOW ADAMS is presently the subject of an investigation by this office, in connection with her reported Communist activities. She is carried as key figure and the Bureau has instructed this office that investigation of this subject must be conducted in a very discreet and cautious manner in view of her very close connections with very high ranking government officials, and important personages in the social circles of Washington, D.C. Investigation to date has failed to prove subject is actually a member of the Communist Party, and she does not appear to have ever made any expressions of sympathy with the party's principles. However she is a fervent advocate of the rights of the Communists and the Communist Party. She has been a member of and a leader in many civil liberties organizations and she was formerly employed as professor of art at Swarthmore College, Swarthmore, Pa. By her own admission she is a close personal friend of high ranking Communist Party members and members of the National and Executive Committees of the Communist Party, U.S.A. The files of this office also reflect that she has been very active in the past in advocating the release of EARL BROWDER.

This office is desirous of obtaining any information regarding the activities of JOSEPHINE TRUSLOW ADAMS, and it is requested that if your office is in possession of any information in this regard that same be forwarded to this office.

*[Handwritten signature and initials]*

NY 100-48274

Letter to New Haven

March 7, 1944

MAX HARTMAN:

The files of this office failed to reflect any information on a MAX HARTMAN who could positively be identified as MAX HARTMAN referred to in your letter. However the files of this office reflect information on one MAX HARTMAN, 831 Third Avenue, New York City, which information was submitted to this office by the Office of Naval Intelligence, Third Naval District. The subject was third cook on SS SANTA EDENA and was taken off that vessel January 19, 1942 by Naval Intelligence on their information to the effect he would not be permitted to sail on any vessel of U.S. registry until cleared of information against him. There is no information in the files of this office as to what this information against the subject was.

The files of this office also reflect one MAX HARTMAN, who resided 331 Third Avenue, New York City and was employed as a third cook aboard merchant vessels leaving the Port of New York. The subject was married and his wife's name was HEIDWIG HARTMAN, 1081 Manhattan Avenue, Brooklyn. The subject's nationality was listed as German. There is no further information contained in the records of this office on any one named MAX HARTMAN.

DR. DANIEL CASTOR:

The records of this office failed to reflect any information concerning anyone by the name of Dr. DANIEL CASTOR or anyone of similar name.

Very truly yours,

*E.E.*  
E.E. CONROY  
SAC

CC: NY 100-49416

*RUC*  
*3/8/44*

File 100-48274 Date \_\_\_\_\_  
Class. \_\_\_\_\_ Case No. \_\_\_\_\_ Last Serial \_\_\_\_\_

☐ Pending

☐ Closed

Serial No. \_\_\_\_\_ Description of Serial \_\_\_\_\_ Date Charged \_\_\_\_\_

5 Rep 6/20/44 from  
MH - transferred to  
LA by list 3/6/64  
N.P.

Employee \_\_\_\_\_

RECHARGE

Date \_\_\_\_\_

To \_\_\_\_\_ From \_\_\_\_\_

Date charged \_\_\_\_\_

Employee \_\_\_\_\_

Location \_\_\_\_\_

# 2 STARS-STRIPERS REDS, ARMY FINDS

By VICTOR KEEN

(Staff Correspondent of The News)

Tokyo, March 2.—Suspension of the managing editor and feature columnist of the Pacific edition of Stars and Stripes because their "discretion and integrity" were questionable was upheld today after their inspector general, Col. E. J. Dwan, completed another check on their loyalty at Gen. MacArthur's direction.

There was abundant evidence to support the charges against Sergt. Kenneth I. Pettus of Chicago, the managing editor, and Corp. Barnard Rubin of Waterbury, Conn., the columnist, the report declared, but pointed out that any question of loyalty was so faint it was to be ignored.

## Says Writings Were Influenced.

The report charged that both were members of the Communist Party and that their writings were flavored with Communist thought. Pettus denied ever being a Communist but Rubin admitted membership four years ago. Rubin said

he left the party in 1942, before being inducted.

Pettus and Rubin, who appealed their case to MacArthur after their ouster in January, have been ordered to the 4th Replacement Depot at Yokohama for normal re-

assignment to some "nonsensitive" duty.

Commenting on the reassignment, Rubin, who had served a year with the International Brigade in Spain during the civil war there and who was a machine gunner on Luzon, remarked that "maybe the Army doesn't consider operating a machine gun on Luzon sensitive duty, but I found it very much so."

Pettus, who served in New Caledonia and Luzon, branded Dwan's report "beautiful double talk" and

declared that the charge of disloyalty to my country is still unsupported.

Dwan's report pointed out that any loyalty check requires that

loyalty, discretion and integrity must be established, but that deficiency in any of these prevents a favorable report.

100 68-774  
*[Handwritten signature]*

*[Handwritten notes and stamps]*

F.B.I.  
MAR - 3 1946  
N.Y.C.  
ROUTED TO FILE  
*[Handwritten signature]*

CLIPPING FROM THE  
N.Y. DAILY NEWS

DATED 3/3/46  
FORWARDED BY N.Y. DIVISION

*[Vertical stamp and handwritten marks]*

SAC, New Haven

January 28, 1947

SAC, New York

BARNARD RUBIN, was;  
SECURITY MATTER - C

*Reopen to  
L. Brown  
J.D. Reed  
#7  
J.B.*

Inasmuch as the subject is currently writing a column for the "Daily Worker", and apparently residing in New York City, it is requested that you forward to the New York Field Division all pertinent information not already contained in our files.

It is particularly desired that information leading to location of subject's home address in New York City, as available in selective service, army, and other files, be supplied.

*J.B.*

JDR:DM  
100-48274

✓

*100-48274-5*

File 100- 48274 Date \_\_\_\_\_  
Class. Case No. Last Serial

☐ Pending

☐ Closed

Serial No. Description of Serial Date Charged

10 Rep 11/4/43 from  
Phila transferred  
to LA by let 3/6/64  
J.N.P.

Employee

RECHARGE

Date \_\_\_\_\_

To \_\_\_\_\_ From \_\_\_\_\_

Date charged

Employee

Location

# FEDERAL BUREAU OF INVESTIGATION

Form No. 1

THIS CASE ORIGINATED AT **NEW HAVEN, CONN.**

FILE NO. **100-386**

bag

REPORT MADE AT <b>PHILADELPHIA, PENNA.</b>	DATE WHEN MADE <b>11-4-43</b>	PERIOD FOR WHICH MADE <b>11-2-43</b>	REPORT MADE BY <b>ROBERT R. REDINGTON</b>
TITLE <b>BERNARD RUBIN, was.</b>			CHARACTER OF CASE <b>INTERNAL SECURITY - C</b>

**SYNOPSIS OF FACTS:**

SEN RUBIN registered LB 5, Reading, Pa., on 10-16-40. Order #238. Born 4-7-15 in Brooklyn, N. Y. At registration, he stated he was Secretary, Communist Party, Reading. Last known address, 51 Thompson St., Waterbury, Conn. Employment not indicated. Rejected by U. S. Army for physical reasons and classified 4-F. Available information set out.

- RUC -

**REFERENCE:** Bureau File #100-40033.

Report of Special Agent RICHARD E. BRIGHT, dated September 24, 1943, at Philadelphia.

**DETAILS: AT READING, PENNSYLVANIA**

MR. RAY H. COE HALL, Chief Clerk, Local Board #5, Berks County Court House, advised that SEN RUBIN, the subject, registered with that Board on October 16, 1940, and was assigned Order #2302. The Collective Service records indicated the following information:

Subject was born April 7, 1915, at Brooklyn, New York. His occupation at the time of registration was given as Secretary of the Communist Party, Reading, Pennsylvania. His occupation on October 15, 1941, was given as employee of the Beryllium Corporation of America, Temple, Reading, Pennsylvania. His marital status was given as single. His mother and a younger sister in New York City were claimed as partial support, but address very not indicated. His education was given as

APPROVED AND FORWARDED:	SPECIAL AGENT IN CHARGE	DO NOT WRITE IN THESE SPACES	
5 Bureau 1 New Haven 1 Philadelphia COPIES OF THIS REPORT 1 (1-2) N. Y. C. ROUTED TO <i>J. D. Reed</i>	<b>F. B. I.</b> FEB 13 1947 <b>N. Y. C.</b>	100-6245-31 NOV 9 1943 NEW HAVEN, CONN. ROUTED TO <i>F. J. M.</i>	

7-2034

100-48271-11

PHILADELPHIA FILE #100-386

eight years of elementary school; four years high school, two years at the City College of the City of New York, and one year at St. John's University, New York. His Social Security number was given as 196-12-3859. His description was given as follows:

Height	5' 6"
Color	White
Weight	175 pounds
Eyes	Brown
Hair	Black
Complexion	Dark

MR. GODSHALL advised that the subject has been rejected by the United States Army for physical reasons, although he is single, and the Board has classified him 4-F.

The Board has recorded the following addresses for the subject:

- (1) 420 Woodward Street, Reading, Pennsylvania
- (2) 3200 Raymond Street, Laureldale, Reading, Pennsylvania. (This address is known to be that of HARRY ELMER BROWN, a known Reading Communist and the subject of another investigation).
- (3) 614 N. 3rd Street, Reading, Pennsylvania. (This address is known to be that of WILLIAM E. JOHN, a known Communist and the subject of a separate investigation).
- (4) 126 S. 9th Street, Reading, Pennsylvania.
- (5) 614 N. 3rd Street, Reading, Pennsylvania (Above referred to).
- (6) Room #3, 247 S. Main Street, Waterbury, Conn.
- (7) 36 Cook Street, Waterbury, Conn.
- (8) 197 Willow Street, Waterbury, Conn.
- (9) 195 Columbia Street, Waterbury, Conn.
- (10) 51 Thompson Street, Waterbury, Conn.

The last address is the last known to the Board, according to MR. GODSHALL, and no indication of the subject's present employment has been received.

- REFERRED UPON COMPLETION TO OFFICE OF ORIGIN -

File 100- 48274 Date \_\_\_\_\_  
Class. \_\_\_\_\_ Case No. \_\_\_\_\_ Last Serial \_\_\_\_\_

☐ Pending

☐ Closed

Serial No. \_\_\_\_\_ Description of Serial \_\_\_\_\_ Date Charged \_\_\_\_\_

12 Rep 12/1/43 from NH  
transferred to LA  
by let 3/6/64  
NP.

Employee \_\_\_\_\_

RECHARGE

Date \_\_\_\_\_

To \_\_\_\_\_ From \_\_\_\_\_

Date charged \_\_\_\_\_

Employee \_\_\_\_\_

Location \_\_\_\_\_

File 100- 48274 Date \_\_\_\_\_  
Class. Case No. Last Serial

☐ Pending

☐ Closed

Serial No. Description of Serial Date Charged

13 Rep 3/1/44 from N.H.  
transferred to La  
by Det 3/6/64  
N.P.

Employee

RECHARGE

Date \_\_\_\_\_

To \_\_\_\_\_ From \_\_\_\_\_

Date charged

Employee

Location

File 100 - 48274 Date \_\_\_\_\_  
Class. \_\_\_\_\_ Case No. \_\_\_\_\_ Last Serial \_\_\_\_\_

☐ Pending

☐ Closed

Serial No. \_\_\_\_\_ Description of Serial \_\_\_\_\_ Date Charged \_\_\_\_\_

14 Rep 7/2/43 from NH  
transferred to La  
by let 3/6/64

Employee \_\_\_\_\_

RECHARGE

Date \_\_\_\_\_

To \_\_\_\_\_ From \_\_\_\_\_

Date charged \_\_\_\_\_

Employee \_\_\_\_\_

Location \_\_\_\_\_

File 100-48274 Date \_\_\_\_\_  
Class. \_\_\_\_\_ Case No. \_\_\_\_\_ Last Serial \_\_\_\_\_

☐ Pending ☐ Closed

Serial No. \_\_\_\_\_ Description of Serial \_\_\_\_\_ Date Charged \_\_\_\_\_

15 Rep 9/25/43 from 7th  
transferred to Lu  
by let 3/6/64  
N.P.

\_\_\_\_\_  
Employee

RECHARGE Date \_\_\_\_\_

To \_\_\_\_\_ From \_\_\_\_\_

\_\_\_\_\_  
Date charged

\_\_\_\_\_  
Employee

\_\_\_\_\_  
Location

File 100-98251 Date \_\_\_\_\_  
 Class. Case No. Last Serial

Case No.

Date \_\_\_\_\_

☐ Closed

Serial No.

Description of Serial

Charged

16 Up @ 9/24/43 from N.A.  
transferred to L.A.  
by let 3/6/64  
N.P.

RECHARGE

Date \_\_\_\_\_

To \_\_\_\_\_ From \_\_\_\_\_

Employee

NW 37741 DocId:32715162 Page 24

File 100- 48274 Date \_\_\_\_\_  
Class. Case No. Last Serial

☐ Pending

☐ Closed

Serial No. Description of Serial Date Charged

1.7 Rep 3/15/44 from NH  
transferred to Pa  
by let 3/16/64  
N. P

Employee

RECHARGE

Date \_\_\_\_\_

To \_\_\_\_\_ From \_\_\_\_\_

Date charged

Employee

Location

Serial No.	Description of Serial	Charged
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File 100- 48274 Date \_\_\_\_\_  
Class. Case No. Last Serial

☐ Pending ☐ Closed

Serial No. Description of Serial Date Charged

19 Rep 5/1/44 from NH  
trans to LA by  
let 3/6/64  
N.P.

Employee

RECHARGE

Date \_\_\_\_\_

To \_\_\_\_\_ From \_\_\_\_\_

Date charged

Employee

Location

NW 37741 DocId:32715162 Page 28

DIRECTOR, FBI

February 11, 1947

SAC, NEW HAVEN

BARCLAY RUBIN, was  
INTERNAL SECURITY - C  
BUREAU FILE NO. 100-40038

Pursuant to a request from the New York Field Division by letter dated January 28, 1947, that the New York Field Division be furnished with all pertinent information concerning the Subject not already in their file, one copy each of the following reports is being forwarded to the New York Field Division together with a copy of this letter:-

Report of Special Agent WALTER A. HILSHENDORF dated 2-4-43 at New Haven  
Report of Special Agent WILLIAM S. GORDON dated 7-2-43 at New Haven  
Report of Special Agent William S. Gordon dated 9-25-43 at New Haven  
Report of Special Agent RICHARD W. TRIGHT dated 9-24-43 at Philadelphia  
Report of Special Agent ROBERT E. REDINGTON dated 11-4-43 at Philadelphia  
Report of Special Agent WILLIAM J. MYERS dated 12-1-43 at New Haven  
Report of Special Agent WILLIAM J. MYERS dated 2-1-44 at New Haven  
Report of Special Agent WILLIAM J. MYERS dated 3-15-44 at New Haven  
Report of Special Agent J. PHILIP O'BRIEN dated 4-12-44 at Washington, D.C.  
Report of Special Agent WILLIAM J. MYERS dated 5-1-44 at New Haven  
Report of Special Agent T. J. HAGARTY dated 6-9-44 at Philadelphia.

Reference letter from the New York Field Division requested that the Subject's present residence address be ascertained from Selective Service or other records. A review of the New Haven file reflects that there is no information as to a current address. The report of Special Agent WALTER A. HILSHENDORF made at New Haven, Connecticut, on February 4, 1943, reflects the Subject's local board as being Local Board No. 8, 103 Avenue B, New York City, but subsequent reports reflect the Subject's draft board as being Local Board 5, Reading, Pa. The report of Special Agent T. J. HAGARTY made June 5, 1944, at Philadelphia reflects that the Subject was inducted into the Armed Forces through Local Board 5, Reading, Pennsylvania. Accordingly, it appears that the Reading draft board is the correct board rather than the New York Board.

The Philadelphia Field Division is requested to contact Local Board 5, Reading, Pennsylvania, in order to ascertain the Subject's present residence address reflected in the records of that board and to advise the New York Field Division of the results of such contact. The Philadelphia Field Division is also requested to furnish to the New York Field Division one copy each of the reports of Special Agent W. R. LOHRY dated 11-22-41 and 9-25-42.

100-6546  
ALG/clb

cc-New York (100-48274)  
Philadelphia (100-886)

Encls. - New York (11)

100-48274-21

F. B. I.
FEB 13 1947
N. Y. C.
ROUTED TO

Letter DIRECTOR, FBI

February 11, 1947

Re: BERNARD RUBIN, was  
INTERNAL SECURITY - C

There is no indication that the Subject is presently residing in the territory of the New Haven Field Division since he is employed in New York as a columnist for the Daily Worker and it is presumed that he is likewise living in the territory of the New York Field Division. Accordingly, it is suggested that upon verification of the Subject's residence, the New York Field Division be made the office of origin in this case.

A review of the files of the New Haven Field Division reflects that the following information concerning the Subject has not previously been reported:-

Pursuant to information received from Confidential Informant [redacted] on May 20, 1943, that the State Committee of the Communist Party in Connecticut would meet at 2:00 PM on May 30, 1943, at 122 Lafayette Street, New Haven, Connecticut, Special Agents JAMES H. COLEMAN, Jr. and GLENN J. MC DONOUGH were in the vicinity of 222 Lafayette Street at this time and observed the Subject in attendance.

On November 5, 1944, highly confidential investigative technique of Special Agents EDWARD J. COADY, EARL F. LANE, BERNARR M. PTACEK and LEO P. SACK at 9 Center Street, New Haven, Connecticut, obtained a photostatic record of the Subject's Daily Worker Press Club Card No. 1953B dated December 28, 1943, which bore the name of BEN RUBIN, address 51 Thompson Street, Waterbury, Conn. and a notation "Yearly - Six Dollars".

Photograph and handwriting specimen of the Subject have been forwarded to the Bureau.

DIRECTOR, FBI

February 11, 1947

SAC, NEW HAVEN

BARNARD RUBIN, was  
INTERNAL SECURITY - C  
BUREAU FILE NO. 100-40033

*Send file -  
Wm*

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Report of Special Agent ROBERT E. REDINGTON dated 11-4-43 at Philadelphia  
Report of Special Agent WILLIAM J. MYERS dated 12-1-43 at New Haven  
Report of Special Agent WILLIAM J. MYERS dated 2-1-44 at New Haven  
Report of Special Agent WILLIAM J. MYERS dated 3-15-44 at New Haven  
Report of Special Agent J. PHILIP O'BRIEN dated 4-12-44 at Washington, D.C.  
Report of Special Agent WILLIAM J. MYERS dated 5-1-44 at New Haven  
Report of Special Agent T. J. HAGARTY dated 6-5-44 at Philadelphia.

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100-6545  
ALG/clb

cc-New York (100-48274)  
Philadelphia (100-386)

Encls. - New York (11)

100-48274-27

F. B. I.
SEP 13 1947
N. Y. C.
ROUTED TO
FILE

*Red*

Letter DIRECTOR, FBI

February 11, 1947

Re: BARNARD RUBIN, was  
INTERNAL SECURITY - C

There is no indication that the Subject is presently residing in the territory of the New Haven Field Division since he is employed in New York as a columnist for the Daily Worker and it is presumed that he is likewise living in the territory of the New York Field Division. Accordingly, it is suggested that upon verification of the Subject's residence, the New York Field Division be made the office of origin in this case.

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Photograph and handwriting specimen of the Subject have been furnished to the Bureau.

# BROADWAY BEAT

by BARNARD RUBIN

**R**AUDIO comic Henry Morgan came through with some hard-hitting comments at the dinner of the Radio Correspondents Association which was attended by President Truman, the Cabinet and many Congressmen.

"Whenever it's quiet in Washington you can count on the Un-American Committee to issue a report," Morgan cracked. "Maybe some time later, when it has a chance, it will start gathering the facts."

A few tables away sat the Un-American Committee's chief booster—FBI chief J. Edgar Hoover...

cf

100-48274-22  
FEDERAL BUREAU OF INVESTIGATION  
U. S. DEPARTMENT OF JUSTICE  
FEB 14 1947  
NEW YORK FIELD OFFICE  
63  
MSB

CLIPPING FROM THE  
N. Y. Daily Worker  
DATED: 2-5-47

Culture Center, 1753 B'way  
**Tonight Brooklyn**  
 FORUM—Hear Charles Nemeroff speak  
 on issue in ILGWU elections and Social  
 Democracy in trade unions. East Flatbush  
 Club, CP, 1000 Rutland Road. 8:30 p.m.  
 BARRY BURTON, columnist and writer,  
 speaks tonight on "The Betrayal of Japan."  
 Brighton Community Center, 3200 Coney  
 Island Ave.  
 MUSIC to your liking at Musicals and  
 Piano.

100-48274-23  
 FEDERAL BUREAU OF INVESTIGATION  
 U.S. DEPARTMENT OF JUSTICE  
 FEB 17 1947  
 20  
 752

CLIPPING FROM THE  
 N. Y. Daily Worker  
 DATED 2-2-47

DIRECTOR, FBI

2/15/47

*JM*  
SAC, NEW HAVEN

BAITARD RUBIN was  
INTERNAL SECURITY - C  
Bureau file 100-40033

*[Signature]*  
Reference is made to Bureau memorandum to New Haven dated February 12, 1947, captioned as above, transmitting therewith a photostatic copy of an article which appeared in the Washington Times Herald, morning edition of January 16, 1947 concerning the subject.

Inasmuch as the New York Field Office is now Office of Origin in this matter, the aforementioned photostatic copy of a newspaper article is being forwarded to the New York Field Division for their information.

*704*  
cc New York (encl)

JFS:DB  
100-6545  
*[Signature]*

*78W*

100-48274-24	
F. B. I.	
FEB 17 1947	
N. Y. C.	
ROUTED TO	FILE

*[Signature]* *[Signature]*

File 100- 48274 Date \_\_\_\_\_  
Class. Case No. Last Serial

☐ Pending ☐ Closed

Serial No. Description of Serial Date Charged

25 Rep 9/25/42 from  
Phil trans to LA  
by let 3/2/44

Employee

RECHARGE

Date \_\_\_\_\_

To \_\_\_\_\_ From \_\_\_\_\_

Date charged

Employee

Location



Director, FBI

March 7, 1947

SAC, Philadelphia

BARNARD RUBIN, was.  
INTERNAL SECURITY - C  
(Bureau File #100-40033)

Reference is made to a letter to the Bureau from the New Haven Field Division dated February 11, 1947, concerning the above-captioned person, in which it was requested that the records of Local Board #5 at Reading, Pennsylvania, be checked in an effort to ascertain the present address of BARNARD RUBIN.

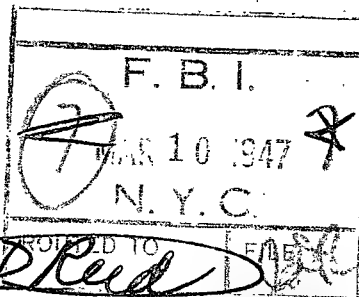
Miss BESSIE WILSON, Chief Clerk, Local Board #5, Reading, Pennsylvania, advised on March 3, 1947, that the records of that board reflect that RUBIN resides at 51 Thompson Street, Waterbury, Connecticut. The above address was furnished to Local Board #5 on May 24, 1946, at which time RUBIN was separated from the armed forces.

In accordance with instructions contained in referenced letter from the New Haven Field Division, there is being enclosed herewith to the New York Field Division one copy of each of the reports of Special Agent W. R. LORRY, dated November 22, 1941, and September 25, 1942.

A review of the files of the Philadelphia Field Division reflects that ANNA LEVINE RUBIN, mother of subject, resided at 51 Thompson Street, Waterbury, Connecticut, in June of 1944.

WAA/ctg  
100-386

cc: New Haven (100-6545)  
New York (100-48274) - Enclosures (2) *Rec'd 3-10-47*



New York, New York

April 11, 1947

MEMO:

Re: DAILY WORKER;  
INTERNAL SECURITY - C  
REGISTRATION ACT

There is being set forth below the contents of a telegram sent to Secretary of Labor SCHWELLENBACH, Washington, D. C. by various members of the Daily Worker Staff who described themselves as Communists and were veterans. Appended to their names are their serial numbers and war records. The telegram was made available to this Office by Confidential Informant [redacted] on March 14, 1947.

FOIA b1, 7 - D

The contents of the telegram are quoted as follows:

"We are members of the Daily Worker staff are Communists and war veterans. We append our serial numbers and war records. We would like to know if you would deny us our rights as American citizens. Please wire collect."

"JOSEPH CLARK, 32349458, Co. L. 396th Regiment, 100 Division. Combat infantryman platoon Sgt. in France and Germany. Awarded Silver star for gallantry in action.

"HAROLD RUBIN, 33357355, 189th Reg. Combat Team, 43 Infantry Division. Fought in New Guinea, Luzon as machine gunner. Awarded Bronze star.

"GERALD COOK, O-887865, 460 Amphibs, 1st and 29th Divisions. Five battle stars ETC, promoted to Lt. on field in Normandy. Served in CBI.

"BERNARD BURTON, 32348490, K Co., 7th Infantry, 3rd Division. Four infantry Battle Stars, two invasion arrowheads, D-Day Anzio, Southern France, 275 combat days in line.

"MILTON HOWARD, 32966315, 3965 Gas Supply, Five Battle Stars, ETC including invasion of France, Battle of Paris, Bulge, Invasion of Germany.

"WILLIAM ALLAN, 38177836, Thirty months 6 Battle Stars."

GPH:JMS/ADP  
97-169

100-45274-28  
FEDERAL BUREAU OF INVESTIGATION  
U. S. DEPARTMENT OF JUSTICE  
APR 12 1947  
NEW YORK FIELD OFFICE  
ROUTED TO: [redacted] FILE [redacted]

MEMO

NY 97-169

April 11, 1947

"RUEY COOPER, 36329285, 670 Med. Clearing Co., 37th months in New Guinea, East Indies, Philippines, 3 Battle Stars, Arrowhead.

"LESTER RODNEY, 32355453, 52nd Field Hospital, 32 months male nurse with American, 37th, 24th, 31st Divisions, Solomon Island, Southern Philippine Campaigns.

"HARRY RAYMOND, 36400 1st World War, 27th Aero Squadron, 1st Pursuit Group, AER, Champaign-Marne Offensive, Saint Miheil, Meuse-Argonne, Verdun Defensive.

"JAMES ALLEN, 42077073, 423 Reg. 106 Division.

"BOB F. HALL, 34973587, 53 Reg. 70th Division.

"JOHN HESS, Merchant Marine, Combat Bar, year and half service on all seas."

The photostatic copy of this telegram is being maintained as an exhibit in the above captioned file.

CHARLES F. WEINER, SA

cc-NY 100-79498  
100-14806  
100-48274 ✓  
100-53177 ✓  
100-27585  
100-86991  
100-13292  
100-13561 ✓  
100-67273  
100-81435  
100-51175 ✓  
100-32826  
100-23275



by BARNARD RUBIN

EDGAR HOOVER is pulling all of his FBI boys out of anti-Semitic and fascist organizations. Other investigators attached to the Bureau, who specialize in that type of work, are being dropped. . . .

#### TOWN TALK

Coals to Newcastle: Arthur Murray is opening a rhumba studio in Havana, Cuba. . . .

Marian Anderson's Easter Sunday concert at the Metropolitan Opera House had a complete mail order sell-out. It was her second Easter concert since 1939 and the last time she'll appear in New York this season. She's due for a tour of the West Indies and also for an appearance April 28 in Havana. . . .

Jean Parker planning a project which may result in her leaving Burlesque. . . .

The Oklahoma! company going to England riled about the fact that the Theatre Guild has not done anything about their travel reservations. Each member of the cast will have to get there on his own. . . .

Adolph Green and Betty Comden working on a new musical. . . .

Eugene Ormandy, conductor of the Philadelphia Symphony Orchestra, has been signed by RKO to conduct the New York Philharmonic. They'll play Leith Stevens' Piano Concerto in C Minor at New York's Carnegie Hall, for a sequence in the film Counterpoint. Artur Schnabel at the piano. . . .

George Kelly has promised producer Gant Gaither his new script. It looks now like All My Sons and Finian's Rainbow will fight it out for the Pulitzer Prize. . . .

A group of veterans headed by Harold Friedman formed an organization called Play Investors, Inc., which, although it got off to a poor start, is now beginning to clean up. They invest their money in plays and lately have begun to click with their investments in Joan of Lorraine, Another Part of the Forest, and Finian's Rainbow. . . .

Woody Guthrie has written two new songs titled Talking Miner and Dying Miner based on the letters of the dead Centralia miners. . . .

When Pierre Monteux and his San Francisco Symphony Orchestra opens in Carnegie Hall April 11, it will be the first time that a western orchestra has played in New York. . . .

Tennis star baritone Phil Hanna is wanted to do a television



FEDERAL BUREAU OF INVESTIGATION  
U. S. DEPARTMENT OF JUSTICE

APR 17 1947

NEW YORK FIELD OFFICE

ROUTED TO

FILE

CLIPPING FROM THE

N. Y.

DATED

Daily Worker

4-7-47

# BROADWAY BEAT

by BARNARD RUBIN

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When Pierre Monteux and his San Francisco Symphony Orchestra opens in Carnegie Hall April 11, it will be the first time that a western orchestra has played in New York. . . .

Tennis star baritone Phil Hanna is wanted to do a television series on tennis instruction for a large sporting goods outfit. . . .

Actors Lab (in Hollywood) will teach film making in its new set-up. . . .

Cheryl Crawford had 31 full house benefits sold prior to her Brigadoon opening. . . .

Albert Einstein and the Federation of American Scientists supervised the Astor Motion Picture's short on the atom bomb titled One World Or None. It's an animated film with some live shots. . . .

Paul Bane, lead singer in the Experimental Theatre production, The Great Campaign, is doing a radio show One World in Song on WNYC 6 p.m. Saturdays. Songs of all nations with short dramatic scenes illustrating the one world idea. . . .

That hot film, Indonesia Calling, by Joris Ivens, one of the world's top movie makers, is now in this country. Ivens made it in Australia filming the Australian dock workers' thrilling struggles in solidarity with the Indonesian people's struggle for freedom. The workers refused to let through ships loaded with soldiers and arms to crush the Indonesian people's government. . . .

Call Charlie Cooper at the International Workers Order about arrangements to see Indonesia Calling. . . .

## NEWSPAPER TALK

George M. Hecht, president of Parents Institute magazines told the negotiating committee of the striking workers there that he would not abide by the National Labor Relations Board decision—as Congress was going to change things. . . .

(Incidentally, that was a good idea of PM's, running a picture of a Parents Institute picket line Priscilla as the best dressed woman of the day). . . .

Drama critic Brooks Atkinson is always quick to allege that it is impossible for Soviet writers to write anything worth while because they have to resort to distortions for political purposes. . . .

In his review of Konstantine Simonov's play The Whole World Over for the New York Times, Atkinson writes of the colonel in the play: "After he marries the professor's daughter, it is devoutly to be hoped that his lost family does not turn up from some DP camp in Germany. The Whole World Over is a trifle hazy on that unromantic point, and bigamy also is frowned upon the whole world over." . . .

Now if you ask all others who have seen the play, they will tell you that it was very clearly explained that the colonel's family had been killed by the Nazis. . . .

I'm sure it's hard to believe that Atkinson deliberately misled his readers on this point in order delicately to allude that somehow or other the Soviet Union does not frown upon bigamy. A distortion in the writings of Mr. Atkinson because of political bias? Perish the thought! . . .



BUREAU OF INVESTIGATION  
DEPARTMENT OF JUSTICE

APR 17 1947

NEW YORK FIELD OFFICE

FILE

CLIPPING

N. Y. Daily

DATED 4-17-47



Federal Bureau of Investigation  
United States Department of Justice

New York, New York

Aug. 4, 1947

MEMO

Re: BARNARD RUBIN, was;  
SECURITY MATTER - C

The following references, all identical, are incorporated in the report of Special Agent J. Donald Reed, New York, 8-4-47, and the indices should be consolidated.

100-47315-903, p. 2  
100-49416-24  
100-79498-216

Daily Worker through April 15, 1947

JDR:MFB/100-48274

J. DONALD REED, SA



100-48274-30	
F. B. I.	
AUG 5 1947	
N. Y. C.	
ROUTED TO	

New York, New York

August 4, 1947

Director, FBI

RE: **BARNARD RUBIN** was;  
 SECURITY MATTER - C  
 (Bureau File 100-40033)

Dear Sir:

It is recommended that a Security Index card be prepared relative to the individual named below:

Name: **BARNARD RUBIN**

Aliases: Ben Rubin, Benjamin Rubin, Ben Ruben

Residence Address: 1132 Third Avenue  
 New York, N.Y.

Business Address: Daily Worker  
 50 East 13 Street  
 New York, N.Y.

☒ Native Born ☐ Alien ☐ Naturalized  
☒ Communist ☐ German ☐ Miscellaneous  
☐ Fascist (Italian) ☐ Japanese ☐

Date of Birth 4-17-15Place of Birth Brooklyn, N. Y.

Entered U. S. \_\_\_\_\_ at \_\_\_\_\_

Naturalized (date) \_\_\_\_\_

Naturalized (place and Court) \_\_\_\_\_

Very truly yours,

Enclosures (5)

JDR:ATB

100-48274

EDWARD SCHEIDT  
 SAC

100-48274-31

# FEDERAL BUREAU OF INVESTIGATION

Form No. 1

THIS CASE ORIGINATED AT **NEW YORK**

NY FILE NO: **100-48274** MFB

REPORT MADE AT <b>NEW YORK</b>	DATE WHEN MADE <b>8-4-47</b>	PERIOD FOR WHICH MADE <b>5/9, 13/47</b>	REPORT MADE BY <b>J. DONALD REED</b>
TITLE <b>BARNARD RUBIN, with aliases: Ben Rubin, Benjamin Rubin, Ben Ruben</b>			CHARACTER OF CASE <b>SECURITY MATTER - C</b>
<p>SYNOPSIS OF FACTS:      Subject writes column, "Broadway Beat", for "Daily Worker".</p> <p style="text-align: center;">- C -</p> <p>REFERENCE:      Bureau File 100-40033. New Haven letter to Bureau and New York, 2/15/47 Report of SA T. J. Hagarty, Philadelphia, 6/5/44.</p> <p>DETAILS:      <u>At New York, New York</u> The reference report of Special Agent T. J. Hagarty, Philadelphia, 6/5/44, indicates subject was inducted into the United States Army, May 10, 1944, at Reading, Pennsylvania, receiving Army Serial Number 33837353. It is to be noted that the subject was formerly Communist Party functionary in Waterbury, Connecticut, prior to his induction.</p> <p>The New York Daily News for March 3, 1946, contains an article by VICTOR KEEN, Staff Correspondent, with the dateline, Tokyo, March 2, 1946, stating that the subject, a columnist for the Pacific Stars and Stripes, had been dismissed from that position, based on charges that he was a Communist Party member and that his writings were flavored with Communist thought. According to this article RUBIN admitted Party membership four years ago, but claimed he left the Party before being inducted. This article also states that the subject was a member of the ABRAHAM LINCOLN BRIGADE.</p>			
APPROVED AND FORWARDED: <i>[Signature]</i>		SPECIAL AGENT IN CHARGE	
COPIES OF THIS REPORT  5-Bureau 3-New York		DO NOT WRITE IN THESE SPACES  <i>100-48274-32</i> <i>rec sent 2/4</i> <i>by ltr 3/6/47</i> <i>MP</i>	

The Daily Worker for November 9, 1946 contains an article by DAVID PLATT regarding the subject in which he states that the subject, a veteran of the ABRAHAM LINCOLN BRIGADE in Spain, was once educational director for the MINE, METAL, AND SMELTER WORKERS OF AMERICA, in Connecticut. He described the subject as a reported for labor newspapers and formerly the operator of a bookstore in the Bronx. PLATT also indicated that the subject was working on a book which was tentatively entitled, "Betrayal In Japan". He added that EDGAR SNOW had reportedly recommended the subject for a Guggenheim Fellowship and further added that RUBIN was to address IWO Lodge 147 at 1336 Wilkens Avenue, Bronx, N. Y., December 13, 1946.

The Daily Worker for December 14, 1946 announces a new column entitled, "Broadway Beat" by BERNARD RUBIN, who is described as a former Star columnist of the Pacific Stars and Stripes. This column was to begin December 16, 1946.

The Worker for December 15, 1946 contains a similar announcement in which the subject is referred to as a former rifleman in the International Brigade in Spain.

A review of the subject's column in the Daily Worker since December 16, 1946, reflects that it is a copy of other "Broadway" columns, but that considerable space is devoted to attacks on WALTER WINCHELL, ISAAC DON LEVINE, the House Un-American Activities Committee, and law enforcement officials and agencies. This column also carries many favorable items regarding activities of such organizations as the PROGRESSIVE CITIZENS OF AMERICA.

The Daily Worker for February 2, 1947 announces that the subject would speak on "The Betrayal of Japan" at the Brighton Community Center, 3200 Coney Island Avenue, on February 2, 1947.

FOIA b 7 - D

On February 14, 1947, Confidential Informant [ ] provided Special Agent Herbert P. Larsen with an announcement issued by the HENRY FORBES Section of the Communist Party of a cocktail Party to be held on February 2, 1947. This announcement stated that the subject would be present to greet the guests.

On March 14, 1947 Confidential Informant [ ] advised that the subject was one of the signers of a telegram addressed to Secretary of Labor SCHWELLENBACH, Washington, D. C., and that this telegram stated, "We are members of the Daily Worker Staff, are Communists, and War veterans". "We append our serial numbers and war records. We would like to know if you would deny us our rights as American citizens. Please wire collect."

NY 100-48274

The same informant has verified the subject's employment with the Daily Worker and has advised that the subject resides at 1132 Third Avenue, New York City.

Brooklyn Birth Certificate No. 20552 reflects that the subject was born on April 7, 1915, Brooklyn, and that his parents JACOB RUBIN and ANNA (LEVY) RUBIN were both born in Russia.

Inasmuch as the Communist Party activities of the subject have been brought up to date, this case is being closed, subject to reopening to report further Communist activities.

- C L O S E D -

**Federal Bureau of Investigation**  
**United States Department of Justice**  
New York 7, New York

~~CONFIDENTIAL~~

MEMO:

RE: **BARNARD RUBIN**

~~INTERNAL SECURITY - C~~

SECURITY MATTER - C 100-48274

FOIA b 7 - D

*Hand File #7*

On 6-2-47, Confidential Informant   made  
a available to the New York Office evidence concerning the above  
captioned subject, obtained from 35 E. 12th Street, New York, N.Y.  
This building is occupied by the following organizations, which are  
all under the control of the Communist Party:

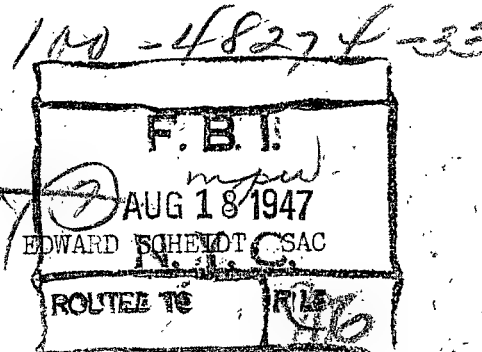
Communist Party, USA	Freedom of the Press, Inc.
Communist Party, NY State	(Worker and Daily Worker)
Communist Party, NY County	Morning Freiheit Association
12th-13th Realty Corporation	(Morning Freiheit and Jewish Life)
F & D Printing Company	Wholesale Book Corporation
Workers' Bookshop	

It will be noted that each exhibit bears the date received and  
the holographic initials of Special Agent W W Lynch,  
Special Employee S W Jennings, who can testify to legally  
admissible character of the exhibit.

Strict care must be exercised so that the existence of this  
important source of evidence will not become known to any outside agency.

For original evidence see exhibit # 1A3 in file  
" 100-48274 .

*Pay envelope - Freedom of the Press Co Inc - about Mar-Apr 1947*





United States Department of Justice  
Federal Bureau of Investigation  
Washington, D. C.

October 22, 1947

IN REPLY, PLEASE REFER TO

FILE NO. 100-40033

MR. SCHEIDT
MR. BELMONT
MR. LYNCH
MR. GRANVILLE
MR. HARGETT
MR. KENNEDY
MR. KUBERTZ
MR. MARCHESAULT
MR. MOYNIHAN
<b>CONFIDENTIAL</b>
MR. QUINN
MR. SHANNON
MR. TUOHY
MR. WATSON
PROPERTY CLERK
TRAINING UNIT

Special Agent in Charge

New York, New York

RE: SECURITY MATTER

Dear Sir:

Please be advised that a security index card has been prepared at the Bureau, captioned as follows:

RUBIN, BARNARD, was.

NATIVE BORN

COMMUNIST

Aliases: Ben Rubin

Benjamin Rubin

Ben Ruben

Residence: 1132 Third Avenue  
New York, New York

Business Address: Daily Worker  
50 East 13 Street  
New York, N. Y.

*Hand file #7*  
*11-7-47 Security Index Card prepared*

The above caption should be checked immediately for accuracy against the information contained in your files, and the Bureau should be informed of any discrepancies. You will prepare without delay a 5" x 8" white card captioned as above and reflecting your investigative case file number for filing in your Confidential Security Index Card File. In the event the above caption is not correct, the card you prepare should be correctly captioned, and the Bureau should be informed of the correct caption.

The caption of the card prepared and filed in your Office must be kept current at all times and the Bureau immediately advised of any changes made therein in that connection.

Very truly yours,

*J. E. Hoover*

John Edgar Hoover  
Director

100-48279-34

F. B. I.
OCT 23 1947
N. Y. C.
FILE

*J. D. Reed*  
*Info*

**Federal Bureau of Investigation  
United States Department of Justice**

New York 7, New York

MEMO

*Complainant* *65-2020-1935-1240* *March 1945* *Philly S. Biny*  
*1934*

~~CONFIDENTIAL~~

November 5, 1947

*65-5182-1A28-Mailing List Supplement of M.O.C.S.*  
*877 Empire Blvd. Bklyn (May-June 1944)*

RE: BERNARD RUBIN;  
SECURITY MATTER - C

FOIA b 7 - (D)

On 10/20/47 Confidential Informant [ ] made available to the New York Office evidence concerning the above captioned subject, obtained from 35 E. 12th Street, New York, N. Y. This building is occupied by the following organizations, which are all under the control of the Communist Party:

Communist Party, USA  
Communist Party, N Y State  
Communist Party, NY County  
12th-15th Realty Corporation  
F & D Printing Company  
Workers' Bookshop

Freedom of the Press, Inc.  
(Worker and the Daily Worker  
Morning Freiheit Association  
(Morning Freiheit and Jewish Life)  
Wholesale Book Corporation

It will be noted that each exhibit bears the date received and the holographic initials of Special Agent H. P. Larson and Special Employee A. E. Faller, who can testify to legally admissible character of the exhibit.

Strict care must be exercised so that the existence of this important source of evidence will not become known to any outside agency.

For original evidence see exhibit # \_\_\_\_\_ in file # \_\_\_\_\_

Pay envelope - Freedom of the Press Co., Inc. for (Bernard) Rubin for net amount of \$64.85.

*100-2545-479 att*  
*98-0-1088 Complainant*  
*97-169-126 DW. 3-14-47 P. 5-Cal. 1*  
*97-169-661 att. DW. 3-13-47 P. 4 Cal 3*



HPL:LJR

*100-0-45727 att*

EDWARD S. SCHEIDT  
Special Agent in Charge

*100-48274-35*

F B I	
NOV 5 1947	
N. Y. C.	
ROUTED TO	FILE

*open 100-89281-1*  
*11/15/47*  
*cover adv. by Bureau let. JAN 12 1948*  
*NY File 100-85300*  
*mat*



By **BARNARD RUBIN**

**T**HE commercial press reported last week that three of Chiang Kai-shek's army divisions had been wiped out by the Chinese Red Army.

What was not reported was that these divisions were wiped out only so far as the Kuomintang was concerned.

What actually happened was that the divisions simply walked over en masse and joined the Chinese Communists. . . .

#### TOWN TALK

Robert Taylor told the Un-Americans that if he suspected anyone of being a "red" he'd refuse to work with him. An outright lie. Taylor claimed in his testimony that writer Lester Cole is a "red." It was Lester Cole who wrote Taylor's latest picture: Taylor, in a statement only three weeks ago,



Camp at Gretnach, N. J.  
Mr. Albertanti will have charge of the Challenger's

FRIDAY, DEC. 5, 1947

At Madison Square Garden

LOUIS WALCOTT TITLE BOUL

Press Relations For the

Will Be Associated With Me In Handling

HARRY MENDEL

and

FRANCES ALBERTANTI

THE MESSRS.

"I Am Pleased to Announce That

mail:

THIS FANCILY DRESSED announcement card in the morning

BROOKLYN and CCNY at Ebbets Field Saturday night is something we'd strongly recommend. No better way to spend an evening. Not the well paid for and highly skilled talent of your Notre Dame teams, but the more colorful and unvarnished enthusiasm of these kids who play football in between keeping up the high averages and working in a grocery store after hours. It can't be beat.

the same opinion after facing Paige. Just try and convince me Paige couldn't be of inestimable value to any club in the majors. They've ALL got their pitching plagues, and old Satch is still invincible for any five innings of any game you'd care to see. Maybe the MacPhail-less Yankee owners would like to make an offer. Of course it would have to be good, because Satchel wants a salary approximating the money he's making in the Negro leagues and special exhibitions.

105-1582-31

F.B.I.

NOV 12 1947

N.Y.C.

ROUTED TO

CLIPPING FROM THE

N. Y. Daily Worker  
DATED 10-28-47 p. 16 col. 4



By **BARNARD RUBIN**

**T**HE commercial press reported last week that three of Chiang Kai-shek's army divisions had been wiped out by the Chinese Red Army.

What was not reported was that these divisions were wiped out only so far as the Kuomintang was concerned.

What actually happened was that the divisions simply walked over en masse and joined the Chinese Communists. . . .

#### TOWN TALK

Robert Taylor told the Un-Americans that if he suspected anyone of being a "red" he'd refuse to work with him. An outright lie. Taylor claimed in his testimony that writer Lester Cole is a "red." It was Lester Cole who wrote Taylor's latest picture. Taylor, in a statement only three weeks ago, said it was the best picture he ever had. (No wonder his wife, Barbara Stanwyck, calls him "jerk") . . . .



Ronald Colman and director George Cukor teaming up for an independent production. . . .

Fredric March studying the violin and Greek for his role in the film version of Lillian Hellman's "Another Part of the Forest." . . .

The newspaper accounts of those girls being assaulted by two rodeo cowboys omitted completely the anti-Semitic angle involved. One of the cowboys had screamed at the girl he mistakenly assumed to be Jewish, "I'm gonna kill all the Jews in New York before I leave!" And then he screamed it again to the crowd which had gathered around. . . .

The Metropolitan Opera season this year will feature two family teams: Ezio Pinza and his daughter Claudia, the latter appearing for the first time on the opera stage, and Ferruccio Tagliavini will appear with his wife Pia Tassanari, noted Italian lyric soprano. . . .

The Post Office Department considering a proposal to issue a special stamp honoring the late Harry Houdini, magician, author and materialist. Proposal sponsored by leading men and women in theatrical and scientific fields. . . .

RCA Victor Records takes a full page advertisement in the Town Hall program to advertise Claudio Arrau's "great performances on RCA Victor Records." That's on page 2 of the program. On page 4 we learn that "Claudio Arrau is among the great artists who choose to record exclusively on Columbia Masterworks Records." . . .

Jack London's "White Fang" being filmed in the Soviet Union. . . .

Cass Carr's band chosen as the house band for the City Center. . . .

Musicians of Local 802's former secretary, William Fineberg, is now selling his services as labor relations consultant to outfits like the National Broadcasting Company, etc. . . .

#### LOVE THAT FREE ENTERPRISE

The following quotes are from "Manufacturing Chemist, a London Chemical Industries monthly (thoroughly untainted, of course, by any progressive ideas), the September issue, 1947, page 430, in adjoining columns:

"Chemical production in the U. S. zone of Germany, restricted by shortages of coal, transport and skilled labor, has reached in recent months about one-half of pre-war volume, according to reports reaching London."

Next column, next news item:

"Output at the nationalized chemical works at Fahlberg-List A.G., in the Russian zone of Germany, is reported to have regained pre-war level." . . .

Ireland will soak its movie theatre-goers with a 150 percent tax on admission tickets after January 1. . . .

#### NEWSPAPER TALK

Cissie Patterson's "Washington Times-Herald" censored Al Capp's comic strip, Li'l Abner, two days running. Strip showed Li'l Abner preparing for Sadie Hawkins day by visiting Old Man Mose for his annual prediction on how to escape the matrimonial clutches of Daisy May.

Old Man Mose referred Abner to an apprentice predictor who bore a striking resemblance to the publisher's ex-son-in-law—Drew Pearson. . . .

#### ANOTHER TIP TO THE UN-AMERICAN COMMITTEE

One of the sponsors of a New Masses meeting held on January 27, 1944, is one of your star stooges—Walt Disney. . . .

if  
cal

100-45870-36  
F.B.I.  
NOV 12 1947  
N.Y.C.  
ROUTED TO

CLIPPING 1

N. Y. Daily

DATED 10-28-



Federal Bureau of Investigation  
United States Department of Justice  
New York 7, N. Y.

November 19, 1947.

MEMO

Indexed  
96

RE: BARNEY RUBIN

*2 num ref*  
*Barbard 100-48274\**

On instant date Commander Grady of ONI furnished the following information to this office:

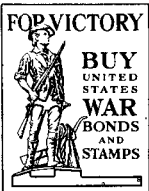
A highly reliable informant of ONI advised that office that a party by the name of BARNEY RUBIN works in Room 813, Daily Worker. He is dark, short and has curly hair. He is in his office between 2 and 3. There have been 2 police sergeants walking around the block that the building is on looking for this man.

The foregoing is being submitted as a matter of record.

*Rubin referred to is probably Bernard Rubin of Daily Worker staff - Home address 1132 3 Ave, N.Y.C.*  
*JAMES F. BLAND, SA.*

100-48274

JFB:DJG



*Miscellaneous  
Advised for  
possible interest  
payable #348*

*Rubin had written  
article in DW as to  
meeting of gangsters  
in a hotel in N.Y.C.  
two sergeants were  
to interview him  
to details of this.*

NOV 20 1947

*100-48274-37*  
*Lucas*  
*M*

# BROADWAY BEAT

By BARNARD RUBIN

THE NOV. 5 New York Post, in its Washington Memo column, very tentatively hinted that there are times when J. Edgar Hoover's FBI tend to abuse its powers.

The column stated, "It has been revealed, for example, that during the probe of the State Department employees, an FBI investigator photographed one of them lunching with a feminine colleague and showed the picture to the man's wife (in his presence)."

The way the commercial press handled, or didn't handle, this story (a quite common example of the low calibre of the FBI's activities) is a shameful example itself of how publishers and editors prostitute themselves to the petty, power-mad J. Edgar Hoover.

The big money papers simply haven't the guts to call the FBI's tactics by their right names—cheap, vulgar, intimidating, blackmailish.



cf

102 1/2

F. B. I.	
NOV 29 1947	
N. Y. C.	
ROUTED TO	FILE

CLIPPING FROM THE

N. Y. *Daily Worker*

DATED 11-23-47 Oct. 12. 16 col. 4



By **BARNARD RUBIN**

**M**OST of the newspaper stories dealing with the FBI's attempts to frame up a big spy scare have neglected to mention one feature of the activities of the boys under the publicity-mad J. Edgar Hoover—the anti-Semitic line that all of them follow in their “investigations,” as if they were briefed from above.

Many of them ask questions of those they're attempting to intimidate or frame in exactly the same tone and phraseology of the Christian Fronters. . . .



son of the Ziegfeld

CLIPPING FROM THE

N. Y. *Daily Worker*

DATED 11-27-47 p. 16 col. 4

**Federal Bureau of Investigation  
United States Department of Justice**

New York 7, New York

~~CONFIDENTIAL~~

JAN. 7, 1948

MEMO

RE: BARNARD RUBIN  
SECURITY MATTER - C

FOIA b1 71 - D

On 12/1/47, Confidential Informant   made available to the New York Office evidence concerning the above captioned subject, obtained from 35 E. 12th Street, New York, N. Y. This building is occupied by the following organizations, which are all under the control of the Communist Party:

Communist Party, USA  
Communist Party, N. Y. State  
Communist Party, NY County  
12th-15th Realty Corporation  
F & D Printing Company  
Workers' Bookshop

Freedom of the Press, Inc.  
(Worker and the Daily Worker  
Morning Freiheit Association  
(Morning Freiheit and Jewish Life)  
Wholesale Book Corporation

It will be noted that each exhibit bears the date received and the holographic initials of Special Agent H.P. LARSON and Special Employee A.E. FALLER, who can testify to legally admissible character of the exhibit.

Strict care must be exercised so that the existence of this important source of evidence will not become known to any outside agency.

For original evidence see exhibit #                      in file

#                     

Pay envelope - Freedom of the Press Inc. 11/27/47, B. Rubin, \$75.

*see 11/19/47*



JDR:KAC  
100-48274

100-48274-40  
FBI  
EDWARD A. SCHEIDT 1948  
Special Agent in Charge  
N.Y.C.  
ROUTED TO FILE

January 24  
December 1948

MEMO:

Re: Name and Alias BARNARD RUBIN, WAS.  
BEN RUBIN, Benjamin Rubin  
BEN RUBEN

~~INTERNAL SECURITY - C~~; SECURITY MATTER - C

In connection with the current project of bringing the Security Index Cards up to date, the following requested information is being set forth on the captioned subject. It is requested that the source be given in verifying the employment and address, ex. current telephone directory, pretext phone call, Superintendent, etc.

1. Residence address 1152 Third Ave. NYC FOIA (b)(7) - (D)
2. Place and address of employment DAILY WORKER - 50 E 13<sup>th</sup> St  
NYC
3. Citizenship and former nationality, if naturalized NATIVE BORN
4. Should Security Index Card be kept? Yes -
5. Reason for retaining Security Index Card DAILY WORKER Columnist

1-24-48  
Bureau advised by form letter  
of correct res. address. S.I.  
Card revised. 2nd.

NY File # 100-48274  
RJG:KD

<u>Charles F. Heiner</u> SPECIAL AGENT	
JAN 24 1948 N. Y. C.	
ROUTED TO	FILE

**Federal Bureau of Investigation  
United States Department of Justice**

New York 7, New York

~~CONFIDENTIAL~~  
**February 6, 1948**

MEMO

RE: **BARNARD RUBIN**

FOIA b 7 - D

**SECURITY MATTER - C**

On 1-26-48, Confidential Informant [redacted] made available to the New York Office evidence concerning the above captioned subject, obtained from 35 E. 12th Street, New York, N. Y. This building is occupied by the following organizations, which are all under the control of the Communist Party:

Communist Party, USA  
Communist Party, N Y State  
Communist Party, NY County  
12th-13th Realty Corporation  
F & D Printing Company  
Workers! Bookshop

Freedom of the Press, Inc.  
(Worker and the Daily Worker  
Morning Freiheit Association  
(Morning Freiheit and Jewish Life)  
Wholesale Book Corporation

It will be noted that each exhibit bears the date received and the holographic initials of Special Agent H.P. LARSON and Special Employee THOMAS O'CONNOR, who can testify to legally admissible character of the exhibit.

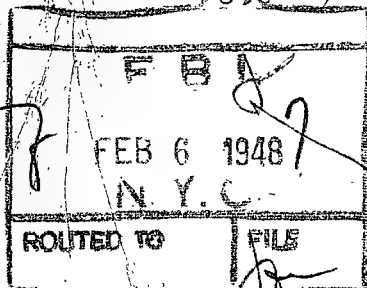
Strict care must be exercised so that the existence of this important source of evidence will not become known to any outside agency.

For original evidence see exhibit # 100-48274-42 in file # 100-114148.

Typewritten letter dated 7-25-47 from Subject to Barnard Rubin c/o Hagen Box 50, Accord, New York stating he will do some translations for Rubin if he wants.



HPL: DEF  
RES



EDWARD SCHEIDT  
Special Agent in Charge

~~CONFIDENTIAL~~

HEADQUARTERS FIRST ARMY  
Governors Island, New York 4, N. Y.

RWM/krm  
16 February 1948

AHFKB

SUBJECT: BERNARD RUBIN  
40 Elliott Place  
Bronx  
New York

TO: Mr. Edward Scheidt  
Special Agent in Charge  
Federal Bureau of Investigation  
607 U. S. Court House, Foley Square  
New York 7, New York

*Sent file #7*

The attached material is forwarded for action indicated below:

- ☐ (1) Necessary action.
- ☒ (2) Your information.
- ☐ (3) As a matter pertaining to your office.
- ☐ (4) Forwarded as result of investigation.
- ☒ (5) Subject was discharged from the Army on 5 April 1946, and gave the above address as his future residence.

One Bernard RUBIN, 2259 Barker Avenue, Bronx, New York, no further identification given, signed the 1942 election petition for the Communist Party in New York State.

This office has no way of ascertaining if Subject and the RUBIN mentioned in the paragraph above are identical.

Inclosure:

Other Distribution:  
CC for forwarding to Central  
Files, Washington, D. C.

FOR THE AG OF S., G-2:  
*John P. Kaylor*  
JOHN P. KAYLOR  
BY COLONEL CHANDLER  
Colonel, G. S. C.  
Chief, Area Operations Division  
G-2 Section  
N.Y.C.

ROUTED TO

~~CONFIDENTIAL~~



**Federal Bureau of Investigation  
United States Department of Justice**

New York 7, New York

*X100 - 48274*

~~CONFIDENTIAL~~

April 7, 1948

MEMO

RE: **BARNARD RUBIN**

SM+C

FOIA b 7 - D

*Send refs  
#7*

On 4/2/48 Confidential Informant   made available to the New York Office evidence concerning the above captioned subject, obtained from 35 E. 12th Street, New York, N. Y. This building is occupied by the following organizations, which are all under the control of the Communist Party: Freedom of the Press, Inc. ("Worker" and "Daily Worker"); Morning Freiheit Association ("Morning Freiheit" and "Jewish Life"); Workers' Bookshop; Wholesale Book Corporation; F & D Printing Company; 12th - 13th Realty Corporation; Communist Party - U.S.A.; Communist Party - N. Y. State; Communist Party - N. Y. County.

It will be noted that each exhibit bears the date received and the holographic initials of Special Agent A. E. Dooley and Special Employee T. O'Connor, who can testify to legally admissible character of the exhibit:

Strict care must be exercised so that the existence of this important source of evidence will not become known to any outside agency.

For original evidence see exhibit # 10277 in file # 97-169

A weekly payroll and time sheet book listing 58 different names, hours of work, and signatures of persons believed to be employed by the Daily Worker. Book runs from November, 1945 to February, 1947.

Above name appears on payroll.



AED:AC:LJR

<i>100-48274-44</i>	
FBI	
APR 7 1948	
N. Y. C.	
ROUTED TO	<i>CSW</i>

EDWARD SCHEIDT  
Special Agent in Charge

**Federal Bureau of Investigation  
United States Department of Justice**

New York 7, New York

CONFIDENTIAL

April 29, 1948

MEMO

x100-89257  
RE: *Bernard Rubin*  
*Security Matter C*

*Send  
pap  
#7*

FOIA b 7 - D

On 4/23/48 Confidential Informant   made available to the New York Office evidence concerning the above captioned subject, obtained from 35 E. 12th Street, New York, N. Y. This building is occupied by the following organizations, which are all under the control of the Communist Party: Freedom of the Press, Inc. ("Worker" and "Daily Worker"); Morning Freiheit Association ("Morning Freiheit" and "Jewish Life"); Workers' Bookshop; Wholesale Book Corporation; F & D Printing Company; 12th - 13th Realty Corporation; Communist Party - U.S.A.; Communist Party - N. Y. State; Communist Party - N. Y. County.

It will be noted that each exhibit bears the date received and the holographic initials of Special Agent H. P. Larson and Special Employee T. O'Connor, who can testify to legally admissible character of the exhibit:

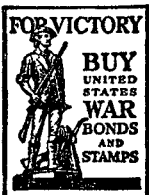
Strict care must be exercised so that the existence of this important source of evidence will not become known to any outside agency.

For original evidence see exhibit # 1A 295 in file # 97-169.

Form No. 107, believed used by the Daily Worker for employees, described as follows:

One side showing card number \_\_\_\_\_ Year \_\_\_\_\_  
Name Bernard Rubin Weekly salary \_\_\_\_\_ Amount of Fee \_\_\_\_\_

Opposite side showing card number \_\_\_\_\_ Year 1947  
Name Bernard Rubin Weekly salary \_\_\_\_\_ Amount of Fee \_\_\_\_\_



HPL:SWJ:LSH

FBI	
APR 29 1948	
N. Y. C.	
ROUTED TO	FILE

*af*

EDWARD SCHEIDT  
Special Agent in Charge

100-48274-45

New York 7, New York

~~CONFIDENTIAL~~

May 22, 1948

MEMO:

RE: COMMUNIST PARTY, USA  
CULTURAL ACTIVITIES;  
INTERNAL SECURITY - C

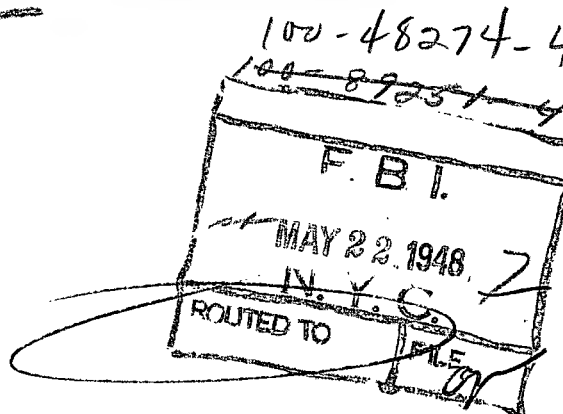
FOIA b 7 - D

Attached hereto is a report of Confidential Informant [redacted] dated 4/26/48 based on information received from BARNARD RUBIN, of the Daily Worker Staff, concerning a meeting held 3/23/48 at the Hotel Astor attended by writers, artists, and actors. ALBERT MAITZ spoke on the subject "The American Artist and the American Freedom Tradition". Plans were formed at this meeting to form an anti-censorship committee.

CHARLES F. HEINER  
SA

cc: 67-2557 (P & C)  
100-80374 (Communist Infiltration Ladies Industry)  
100-50870 (C.P. Infiltration Into Motion Picture Industry)  
100-59886 (A. Maitz)  
100-89251 (B. Rubin) ✓

CFH:ILJR  
100-88297



Report

April 26, 1948  
New York

Anti-Censorship Committee Activities

DARNARD RUBIN, member of the Daily Worker editorial board, told me on March 23rd, 1948, at the Astor Hotel in New York about 1,000 writers, painters and actors had a meeting at which ALBERT MALTZ, the Hollywood writer who was held in contempt of the House Un-American activities committee spoke on the subject: "The American artist and the American Freedom Tradition". MALTZ said, according that "the artist could live on his knees, but I doubt very much if the artist could create in such a position. The artist never did this in the U.S. Why should he start doing it now? Who is giving the orders?"

RUBIN told me that at this meeting the artists formed an anti-censorship Committee, which was instructed to carry out a strong campaign, on a national scale, against the House Un-American Activities Committee, against the Tanni Committee of California and to fight against the Dewey plan of establishing a similar committee in New York State. According to RUBIN the anti-censorship committees plans in fighting "the Thomas-Rankin Committee, etc." are to organize special radio programs, different shows, concerts, art exhibitions, newspaper articles etc.

The anti-censorship committee is also planning to give all possible aid to the 10 Hollywood artists held for contempt of Congress.

Among the speakers at the above mentioned meeting "were such personalities" as BURGESS MEREDITH, FLORENCE MARCH, MOSS HART, MARGARET WEBSTER, LEON CROLL, JOSE FERRER, RICHARD LAUTERBACH, ALLAN SCOTT, MARSHA HUNT, MORRIS CARNOVSKY and ALFRED DRAKE had special recordings made for this meeting and their speeches were "played" to the meeting.

NORMAN CORWIN spoke from Hollywood "CORWIN related an interesting story about a Hollywood radio station. An order came that new about Jews should be broadcasted only in connection with new about Communist" - RUBIN said.

Short remarks at this meeting were also made by HENRY MORGAN, (radio comedian), JOHN GARFIELD, JOAN TETZEL (?), PHILIP LOEB, PHIL SILVERS, MAG LAUNDI, JUDY HOLLIDAY and PAUL MEKRET.

According to RUBIN: "ALBERT MALTZ will be the Partys (Communist) link with the anti-censorship committee".

**Federal Bureau of Investigation  
United States Department of Justice**

8-2-48  
NEW YORK, NEW YORK

MEMO

RE: Barnard Ruben *pb*

SECURITY MATTER - C

FOIA b 7 - D

Confidential Informant [redacted] by report dated 7-8-48  
advised that the subject attended a meeting of the  
Communist Party on        at       .

Informant's report in New York file 100-26603-C172.

REMARKS:

Conf. Inf. [redacted] advised that the subject  
is the brother of Saul Ruben and writes for the  
Daily Worker. His brother Saul was doing about  
80% of his column writing.

100-48274

100-48274-47

F. B. I.	
OCT 12 1948	
N. Y. C.	
ROUTED TO	FILE



100-  
mbs

**Federal Bureau of Investigation  
United States Department of Justice**

8-3-48  
NEW YORK, NEW YORK

MEMO

**RUBIN**

RE: Barnard Rubinfeld

SECURITY MATTER - C

FOIA b (7) - D

Confidential Informant [ ] by report dated 7-22-48  
advised that the subject attended a meeting of the  
Communist Party on 7/11/48 at 7/11/48.

Informant's report in New York file 26603-C172

REMARKS:

Conf. Info. [ ] advised that the subject  
who is a writer for the "Daily Worker", returned  
from his vacation early after being notified  
of the Emergency (occasioned by arrest of 12 members  
of CP national board.)

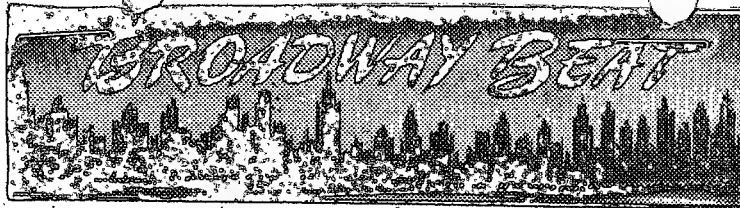
100-48274

100-48274-46

<b>F. B. I.</b>	
OCT 12 1948	
N. Y. C.	
ROUTED TO	FILE <i>W</i>



100-  
mbs



BY BARNARD RUBIN

**N**ICE people. Meaning Arthur Bliss Lane, recent United States Ambassador to Poland, and wife.

Lane, as you probably know, has been peddling the most outrageous lies against the new Polish Republic. Here's one story he isn't telling, although it actually happened—and Albert E. Kahn, ALP congressional candidate, has brought it back with him direct from the source.

Before leaving Warsaw, Mr. Lane went to top Polish government officials and asked them for a "special favor." While his wife sat beside him with tears in her eyes, Mr. Lane said that during the war he had suffered "great financial losses" in the U. S. and that he would therefore appreciate it if the Polish authorities would permit him to take out of the country trunk loads of valuable articles which he had purchased there, without the trunks going through the usual customs inspection. As a special concession, the Polish authorities permitted Mr. Lane to take this material out of Poland.



So out the horribly war-impooverished country Lane took out loads of extremely profitable stuff, bought under dubious circumstances—and then proceeded to slander the country on whose misery he had profited. . . .

#### TOWN TALK

Marshall Field dissatisfied with Bartley Crum's handling of the New York Star (ex-PM). Star hasn't picked up according to expectations (30 employees were laid off a while ago) and Field who, despite the publicity about the sale of the paper, still retains financial control, will start throwing his weight around. . . .

**NIGHT NOTES:** Bea Lillie may add to her chore in *Inside U.S.A.* by doing a night club stint for this season's opening of *Le Directoire*. . . .

Eddie Condon's jazz stuff now being televised from his Village spot over WPIX. . . .

The Monte Carlo, which folded last season, reopens as the 1-2-3 Club, bankrolled by the owners of the Trader Tom steak restaurants here. . . .

CLIPPING FROM THE

N. Y.

Daily Worker

DATED

9/5/48 Pg 13 Cl 1

Night clubs in Los Angeles now faced with an ordinance which makes it a crime for them to serve "persons of lewd, immoral or dissolute characters," as well as "perverts. . . ."

Count Basie's orchestra goes into the Royal Roost spot for two weeks beginning Sept. 16. . . .

Quentin Reynolds scheduled to handle the commentary on a television show based on material supplied by the New York Herald Tribune with film background by Universal Newsreel. Topics will be selected by poll-taker Elmo Roper. . . .

Benny Goodman, who tried out a small combination band this summer, will return to the field some time this season with a full-size outfit. . . .

Dizzy Gillespie's orchestra, while on the subject, has been signed for a three-week engagement at the Strand Theatre, in town, some time in December. . . .

Zenith Radio, 'tis said, has a project to transmit first run pictures to home television screens for a charge of one dollar to be applied against the telephone bill. Project struck a snag when a spokesman for American Telephone and Telegraph said the plan was not practicable and there would have to be considerably more development before it would be interested. AT&T said its participation in Zenith's plan, at this time, would be only to provide circuits to any prospective customers desiring such facilities. In Zenith's annual report to its stockholders, this statement appears: "It will not be long before you will be able to call your telephone operator and without any interference with your regular telephone service, see first-run movies on your phonevision-television receiver for a modest charge which may appear on your monthly telephone bill." Dollar-per-family payment would be divided among the telephone company, television broadcaster and producer of the entertainment, the statement went on to say. Commander E. F. McDonald, Jr., president of Zenith, has not yet approached picture producers on his proposed plan but it is expected that he will encounter stiffer opposition than the AT&T's adamant stand. (You boys fight it out—but, first, how about some movies worth paying a buck to see?) . . .

#### THE SILVER LINING

One store we hear about is meeting the high price situation head-on. Its advertisement reads: "Gigantic Sale! Great Reductions! Prices slashed from Outrageous to Unreasonable! . . ."

# BROADWAY BEAT

BY BARNARD RUBIN

**T**HE Nazi who had all the Jewish shareholders of the largest aircraft factory in Vienna killed by the Gestapo, so that he could take it over and run it for his own profit, is very much alive today.

Even more, after being only momentarily embarrassed by the war, he is now confidently pulling strings in State Department-controlled Austria for the "restitution" of "his" property.

He is the Duke of Brunswick, son-in-law of the late German Kaiser Wilhelm—and a subject of the British crown. . . .

## TOWN TALK

Those Railroad Brotherhood broadcasts, with Dorothy Fuldheim as commentator, are folding. November 6 will be the last broadcast. . . .

That Eleanor Roosevelt-and-daughter radio program, which was to have started this week, postponed for one month—until after the elections. Insiders suspect fear of possible political complications affected the network's decision. . . .

Morey Amsterdam and the Carnival night spot operator, Nicky Blair, chewing the fat about a deal. . . .

Gertrude Niesen has been packaged for a television musical series. Three audition samples will be shot on 16 mm film when the songstress returns from a singing personal appearance tour next month. . . .

Henry Luce has ordered Life editors to get up one yarn a week on television—whether he prints them or not. . . .

Charles Laughton, after completing *The Man on the Eiffel Tower* film, in France, will cross over to London to discuss re-enacting Bertold Brecht's epic *Galileo* play which was done so superbly here last year, with Laughton, for the Experimental Theatre. . . .

A group of atomic scientists, most of whom are now teaching out on the West Coast, have produced a 16 mm film titled *Where Will You Hide*. . . .

Film makes it clear that in case of another World War, the scientists believe there will be few, if any places to do so—and slim, if any, chances of escaping complete catastrophe. . . .

## TOUGH GUY

Some time ago, on one of those Truth or Consequences radio shows a contestant was given an address, told to knock at the door, and call the owner a cream puff and a sissy. He collected \$100 for doing just that. The guy who owned the house was Jack Dempsey, who was in on the gag.

The contestant, a grocery store owner from Oklahoma, now in-



serts this line in all local newspaper advertisements for his store: "The Man Who Fought Jack Dempsey." . . .

## RADIO SUBTLETY IN HOLLYWOOD

After an attractive, unidentified blonde had been bombarded from all sides with photographers' flash bulbs for more than 30 minutes at the Hollywood Brown Derby recently, the curiosity of the customers was finally satisfied when the beauty rose and started to leave with her escort, Don Searle, American Broadcasting Company Western Division vice president.

On the girl's sun-tanned back, neatly inscribed in large, white letters was "Richfield," which was ABC's way of reminding the Derby clientele that "The Richfield Reporter" program was starting soon over the ABC Pacific Coast network. . . .

## MR. FRED ALLEN: CLUCK

Fred Allen's first broadcast of the new season was saturated with red baiting, evidently now a permanent pattern for his show.

To his surprise, not only didn't the alleged gags go over with a bang—but they fell flat on their sour pussies.

It's a jerky thing to do, even from the narrow viewpoint of self-interest—sacrifice a hard-earned reputation as one of the entertainment industry's leading wits to TL the masters of that industry. Goodbye, Mr. Allen. . . .

This actually happened the other day when a member of a local school board was addressing a meeting of the Parents-Teachers association.

"My friends, the schoolwark is the bullhouse of civilization; I mean—ah—"

The chairman here became slightly chilled.

"The bullhouse is the schoolwark of civ—"

An invisible smile began to make itself felt.

"The warkhouse is the bullschool of—" He was evidently twisted.

"The schoolbul is the housewark—"

And audible snicker spread through the audience.

"Scowsechool—"

He was getting wild—so were his hearers. He mopped perspiration, gritted his teeth and made a fresh start.

"The schoolhouse, my friends, is—"

A sigh of relief went up. Ah-h! Now he has got his feet under him again. He gazed suavely around. The light of triumphant self-confidence was enthroned upon his brow.

"Is the wulbark—"

And then he sat down. . . .

CLIPPING FROM THE

N. Y. *Daily Worker*

DATED 10-5-48 p. 12 col. 1

New York, New York

November 18, 1948

MEMO:

RE: COMMUNIST PARTY INFILTRATION  
OF UERMWA - CIO  
INTERNAL SECURITY - C FOIA b(7) - D

On October 12, 1948, [ ] furnished copies of the UE News-  
issue of June 26, 1948 having a stencil addressed to ALAN MAX, "Daily  
Worker", 35 East 12th Street, and the issue of July 24, 1948 having  
a stencil addressed to BERNARD RUBIN, "Daily Worker", 50 East 13th  
Street, New York City.

The informant also furnished a letter from JULIUS EMBSPAK addressed  
to "Dear Friend", and dated September 30, 1948, found in Communist Party  
headquarters at 35 East 12th Street indicating that a series of leaflets  
are being sent by the UE to the Communist Party, dealing with actions  
taken at the 13th National UE convention in New York City September 6 to  
September 10, 1948.

The letterhead lists as the general officers of the UE:

President	ALBERT J. FITZGERALD
General Secretary Treas.	JULIUS EMBSPAK
Director of Organization	JAMES J. MATLES
General Vice Presidents	JAMES PRICE
	PAUL E. SEYMOUR
	LEO JANDREAU
	JAMES McLEISH
	C.S. JACKSON
	STANLEY L. LONEY
	LEWEL MARKLAND
	WILLIAM SENTNER
	JOHN T. GOJACK
	ERNEST DE MAIO

cc 100-14859  
100-89251

WST:TMG  
100-13644

WILLIAM S. TAVEL, SA

100-48594-  
100-89251-2  
F. B. I.  
NOV 18 1948  
N. Y. C.  
ROUTED TO  
#1

**Priscilla Rubin  
Scoops Her Old Man**

Priscilla Young Rubin, weighing 6 pounds, 9 ounces, came into this world last night just an hour too late to make the deadline for the Broadway Beat column of her father, Bernard Rubin.

The mother, Pearl, is doing well at Beth Israel hospital.

CLIPPING FROM THE

N. Y.

*Daily Worker*

DATED

*11-11-48 p. 6 col 5*

FBI

NOV 30 1948

N.Y.C.

ROUTED TO

FILE



By BARNARD RUBIN

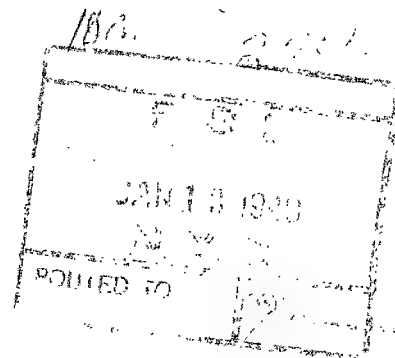
**T**HE newest—and possibly vilest—outbreak of anti-liberal and anti-Communist slanders will begin Jan. 23, when the ravings of Robert E. Stripling, who has just resigned as “chief investigator” for the Un-American Committee, will be syndicated in many newspapers by the King Features Syndicate. Bob Con-sidine, Hearst’s columnist, will do the “editing.” . . .

*cf*

CLIPPING FROM THE

N. Y. *Daily Worker*

DATED *1-4-49* p. 13 col. 1





United States Department of Justice  
Federal Bureau of Investigation  
Washington, D. C.



IN REPLY, PLEASE REFER TO  
FILE NO. 100-40033

January 18, 1949

Chief Clerk:

Reopen Case # 2828

SAC, New York

RE: BARNARD RUBIN, was  
SECURITY MATTER - C  
Your File 100-48274

Dear Sir:

A review of the files at the Bureau in connection with this subject has revealed that a report has not been received from your office concerning the subject since the report of Special Agent J. Donald Reed dated 8-4-47 at New York.

While it is realized that existing instructions do not require that a report be submitted periodically on Security Index card subjects unless the subject is also a top functionary, it is felt that in view of the tense international situation at the present time, a new report should be submitted setting forth the extent of the subject's present activities in connection with the Communist Party and related groups in order that the Bureau will be in possession of current information concerning each one of those subjects who are considered a threat to the internal security.

In submitting the report, the Bureau desires that you incorporate in summary form the information contained in your files not previously reported. Information of substantive nature only should be set forth and repetitious material should be avoided. Where a description of the subject has not been reported, that, too, should be included in the report and also placed on the reverse side of the Security Index card in accordance with the instructions outlined in SAC Letter No. 57, Series 1948, dated April 10, 1948.

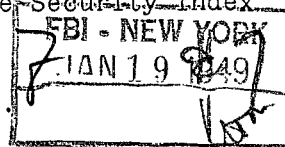
In the event the subject's current address is not the same as that which appears on the Security Index card, you should correct the Security Index card and forward Form FD-119 to the Bureau in order that the Security Index card at the Bureau can be corrected.

In order that the Security Index will contain only the names of those individuals who can be considered to be a threat to the internal security of this country, the Bureau desires that you carefully appraise this case and if it appears that the subject, based on his present position and activities or past position and activities, cannot be considered such as threat, then in addition to submitting the report, you should recommend that the Security Index card be canceled.

This matter should receive your immediate attention.

Very truly yours,

John Edgar Hoover  
Director



**Federal Bureau of Investigation**  
**United States Department of Justice**  
New York 7, New York

~~CONFIDENTIAL~~

February 9, 1949

MEMO:

RE: **BERNARD RUBIN**  
**IS-C**

FOIA b1 71 - D

On 1/26/49, Confidential Informant  made available to the New York Office evidence concerning the above captioned subject, obtained from 35 E. 12th Street, New York, N. Y. This building is occupied by the following organizations, which are all under the control of the Communist Party: Freedom of the Press, Inc. ("Worker" and "Daily Worker"); Morning Freiheit Association ("Morning Freiheit" and "Jewish Life"); Workers' Bookshop; Wholesale Book Corporation; F & D Printing Company; 12th - 13th Realty Corporation; Communist Party - U.S.A.; Communist Party - N. Y. State; Communist Party - N. Y. County.

It will be noted that each exhibit bears the date received and the holographic initials of Special Agent H. P. Larson and Special Employee S. W. Jennings, who can testify to legally admissible character of the exhibit.

Strict care must be exercised so that the existence of this important source of evidence will not become known to any outside agency.

For original evidence see exhibit # 97-169 in file

Description of exhibit:

List of 34 speakers from the Daily Worker. The above name appears on this list. Bureau has been furnished previous lists of Daily Worker employees.



HPL:AC:LJR *AK*

100-48274.

100-48274-55	
F. B. I.	
FEB 9 1949	
N. Y. C.	
ROUTED TO	<i>[Signature]</i>

EDWARD SCHEIDT  
Special Agent in Charge

**Federal Bureau of Investigation**  
**United States Department of Justice**

MEMO

February 25, 1949

Re: FREEDOM OF THE PRESS COMPANY, INC.  
INTERNAL SECURITY - C

FOIA b 7 - D

On February 15, 1949 Confidential Informant [redacted] made available to SA F.K. DEANE and SE A.E. FALLER, a document reflecting that the employees of the Freedom of the Press Company, Inc., 50 East 13th Street, New York City, publishers of the "Daily Worker" were insured under a group Hospitalization Plan with the Associated Hospital Service of New York, 80 Lexington Avenue, New York 16, New York, (Blue Cross) on June 2, 1948. The group policy number is 34376P. This document is being retained as an exhibit in file 97-169.

Miss MILDRED SEAMAN, Files Supervisor of the Insurance Company was contacted by SA M.E. MURPHY on February 18, 1949. She made available the latest address of each policy holder insured in this company. Additional information regarding these individuals is available at the company; contact should be made through treasurer's office.

Care should be taken in reporting this information so as not to disclose the source. A "T" symbol should be used for the Insurance Company source. Resignations from the Freedom of the Press Company are promptly reported to the company and the individuals who have resigned are so designated by the letter R preceding their names.

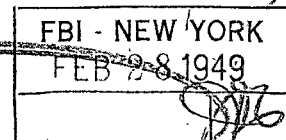
The policy number for each individual is being set out and should be used in checking with the company. It will be possible through periodic checks to determine the identity of new policy holders in this group.

The names are being set out in alphabetical order, with their addresses and policy numbers, and case file numbers, and a copy is being designated for each one.

It is suggested that a new Security Matter - C case be opened for each individual not presently a subject of an individual case file.

Name	Address	File Number	Policy Number
R. ABRAMSON, RUTHAN	1152 3rd Avenue	100-56580	5211330K

MEM:APK  
97-169



MEMO  
NY97-169

Name	Address	File Number	Policy Number
APPRIEVSKY, PETER	3332 Bronx Blvd., Bronx 67		5211323L
BERK, MAX	647 Crotona Pk North, NYC	100-72261	5211331K
BERRY, AIMER	10 Heminway St., New Rochelle, NY	100-24638	5211295W
BOLDT, HOWARD C.	432 W. 18th St., NYC	100-25866	5211309W
BROWN, HILDA R.	854 W. 18th St., NYC	100-87926	5211308W
BURTON, BERNARD	17 Essex Rd., Elmont, Long Island	100-51175	5211307W
CARPENTER, DAVID	23 Wash Avenue, Nyack, New York	100-80514	5211306W
R CARTER, CONSTANCE	645 Franklin Ave., Brooklyn, N.Y.		4196018W
CLARK, JOSEPH	242 East 22nd St., New York, N.Y.	100-14606	5211320W
COLLEN, LEE	111 West 89th St., NYC		2389772K
CRUSE, HAROLD W.	116 West 117th St., NYC	100-87332	5211332K
COOK, GERALD	present old 276 1st Ave., NYC	100-81435	5211319W
COOPER, LOUISE M.	95 St. Marks Pl., NYC		5211305W
DINKIN, SAMUEL	313 East 17th St., NYC	100-51951	5211324L
DORFMAN, LEONORA	3230 Cruger Ave., Bx., NYC		3262546W
ELLIS, FRED C.	203 East 13th St., NYC	100-91070	5211325L
FRIEDMAN, ROBERT	13 West 106th St., NYC	100-12421	5211304W
GATES, JOHN	2690 Webb Ave., Bronx, NY		5211303W
R GOLDSTEIN, ANNA	45-18 42nd St., Sunnyside, Queens, NY	100-17923	5211333K
GORDON, FLORENCE	2731 Barker Avenue, Bronx, NY		5211302W
GORDON, MAX	159 East 4th St., NYC		5211321W
R HARRIS, HAROLD M.	342 Fort Washington Ave., NYC	100-21259	5211334K
HARTWELL, TRACY	2550 7th Ave., NYC	121-5377	5211335K
HESS, JOHN	5 Jones St., NYC	100-87330	5211301W
HOLT, GEORGE	25 5th Ave., NYC	100-67278	5211326L
	323 E. Moshulu Parkway Bronx, NY		

MEMO  
NY97-169

<u>Name</u>	<u>Address</u>	<u>File Number</u>	<u>Policy Number</u>
JOFFE, ISADORE	275 Bronx Pk. E., Bronx, NY	100-83474	5211336K
JONES, JOHN HUDSON	523 W. 156th St., NYC	100-82600	5211300W
KANTOR, MICHAEL	440 E. 22nd St., Brooklyn, N.Y.	100-51971	2838948W
LEVINE, BENJAMIN	650 E. 29th St., Bklyn.	100-90586	521299W
MANUEL, GLORIA M.	585 E. 164th St., Bronx, NY	100-85231	5211337K
MARDO, BILL	543 Ocean Ave., Bklyn., NY	100-76747	5211338K
MARKS, SYLVIA	3435 Gates Ave., Bronx 67, NY (no longer there)	100-84118	5211298W
MAX, ALLAN	502 W. 113th St., NYC	100-14859	5211297W
MICHELSON, JEFF	2090 Bryant Ave., NYC	100-74341	5211347K
MICHELSON, DORIS	2090 Bryant Ave., Bronx, NYC		5211345K
NORTH, JOSEPH	N. Highland Pl., Croton-on-Hudson, NY	100-13444	1022821W
MORRIS, GEORGE	2862 Brighton St., Bklyn., NY	100-13203	5211296W
PITTMAN, JOHN	370 Manhattan Ave., NYC	100-88368	5211340K
PLATT, DAVID	610 West 145th St., NYC	100-52724	5211327L
RAUKX, MELVINA	918 Fulton St., Bklyn., NY		5211328L
RECHT, BELLE	225 E. 58th St., Bklyn., NY	100-72704	5211339K
ROBERTS, JOSEPH	1580 Amsterdam Ave., NYC	100-22531	5211329L
ROBINSON, DOROTHY B.	204 West 133rd St., NY	100-81771	5211318
ROSELY, LESTER	112 E. 16th St., NYC	100-13292	5211322W

MEMO  
NY97-169

<u>Name</u>	<u>Address</u>	<u>File Number</u>	<u>Policy Number</u>
ROSEN, MIRIAM	2714 Wallace Ave., Bx., NY	100-83790	5211317W
ROY, LILIAN B.	549 W. 144th St., NYC		5211344K
ROY, MELVIN	549 W. 144th St., NYC		5211346K
RUBIN, BARNARD	1152 3rd Ave., NYC	100-48274	5211316W
RUCKER, ROBERT E.	161 Manhattan Ave., NYC (no longer employed)	100-92480	5211341K
SPICEHANDLER, MINNA	408 St. Johns Pl., Bklyn., NY		5211314W
SROOG, ARNOLD	2817 Barker Ave., Bx., NY	100-50781	5211315W
STAROBIN, JOSEPH	39-83 44th St., Sunnyside, LI	100-13480	1524409W
	Previous 39-83 48th St.		
SUTHON, OLIVE	158 Hicks St., Bklyn., NY	100-87746	5211342K
TAUB, IDA	3204 Rochambeau Ave., Bx., NY	100-87331	5211343K
WALLACH, IRA	21 E. 14th St., NYC	100-25883	5211313W
WASSERMAN, MILDRED	O. 234 E. 33rd St., NYC		5211311W
ZUCKER, YETTA	110 Stagg Walk, Bklyn., NY	100-72743	5211312W
ZUPAN, JULIUS	20 Featherbed Lane, Bx., NY	100-65886	5211310W

By Elizabeth Gurley Flynn

My fellow-columnist on the Daily Worker, Barnard Rubin,

heard that I was sick. So he came to see me. It was nearly nine o'clock. He had just left the office. He had arranged for someone else to do the rest of his work, to review a show. Maybe you think it's fun to see shows. It's like too much ice cream or



champagne. You can get fed up on it, especially if it's soggy or sour. Plenty of the present shows are both, I judged from Barney's relief to be free of it, and to be able to get home

early to his wife and baby. While Barney talked I realized it's a lot easier to criticize than to understand the difficulties people labor under to do a job. I mentally apologized to Barney and some more nice guys on the paper, driven by daily deadlines. I have a deadline three times a week, for a short piece.

I wonder how I'd feel to have a deadline for every day—for a column, two pages, part of a Sunday section, hanging like swords over my head? I'd have nightmares about the blank spaces. Barney says he does. I'm sorry I ever thought he had it soft, writing a column while I rushed around making speeches. He envies me—seeing the country, meeting people like you, listening to your stories of shops, unions, party, in Chicago, San Francisco, West Virginia.

I ASKED some questions. I did not mean to interview him and hope he won't mind. This hap-

pened once to Mike Quin and me. We were detained in a tavern by a cloudburst. "Who's Interviewing Whom?" resulted. Maybe Barney will retort in kind.

I met Comrade Rubin first when he came back from Spain. He was a section organizer of the Communist Party in Reading, Pa., a sturdy, chunky, little guy dressed in over-large clothes he had worn back from France. I liked his hearty laugh. He was arrested in one of the election petition drives in Pennsylvania.

Dispossess cases were the tag-end of the depression. He became known as "the Communist organizer who puts people's furniture back."

Next I heard of him in Waterbury, Conn., where he worked in a brass shop, and helped to organize the union and the Party.

Came the war, and Barney was soon on the Pacific battlefield. I kept track of him through his mother. Soldier comrades began writing me of his work on the army paper. Someone brought me a whole series of columns he did in Japan, after victory, on the release of the Communists from prison (of which he brought me back a wonderful picture), on the trade unions, the gripes of the GI's. It brought him into a head-on clash with Gen. MacArthur.

The editor, Pettus, and Rubin, as assistant, were both removed. They became heroes to the soldiers, who hated the American emperor as much as Hirohito.

POSSIBLY because I knew of this fighting background Broadway Beat never quite measured up to what I felt it could do. But you readers apparently outvoted

me. Our concepts of humor sometimes differ.

Rubin is still working on a book about MacArthur, in the odd moments he can squeeze out. He had a publisher, who he lost when it was announced that he was coming on the Daily Worker. It isn't easy to write, with a family, and even the nicest in-laws, living in a small apartment.

Barney gets het up about the housing problem of vets. He'd like to organize about it. It's a good idea.

In chatting about the paper I learned that a prodigious effort is being made by the entire staff to economize. So-called "fixed" costs, such as paper, ink, machinery, are mounting steadily. The union

men in the print shop work under a contract.

In order to cut expenses to the bone, every member of the staff does two, sometimes three, jobs. For instance, Comrade Rubin is in charge of the feature section—covering theatre, movies, books, art, radio, music, Hollywood. There are three people on it full time and on half time.

The New York Star employed 19 people on similar features and the N. Y. Times has over 50 people. Our comrades, in addition to writing, also do the make-up, check proof, etc. We have only one proofreader for our entire paper.

Difficulties which never occurred to me are: if we don't re-

view some of their books, publishers will stop sending review copies free. It would be a big expense to buy what should be reviewed. The comrades try to review the very good ones and the very bad ones, for our guidance.

If a certain number of plays and movies are not reviewed, the paper gets no complimentary tickets and can do no reviews.

Barney feels that more comrades should know about these problems. (He'd like to be in China, he says. The Japanese elections, with nearly 3,000,000 Communist votes, made him lonesome.) Let's think of these things. They are our comrades. They are working hard and devotedly, under heavy odds, to get out a darned good paper.

Let's remember this, especially now, in our Fund Drive.

FBI - NEW YORK  
FEB 28 1949

CLIPPING FROM THE  
N. Y. Daily Worker  
DATED 2/15/49 pg 10  
Columns 1, 2, 3, 4, 5

## On Stage:

# 'The Big Knife'

Editor, Feature Section:

The most revolting Negro stereotype character, I have seen recently on either the stage or in a movie, was Russell, the Negro houseman played by Frank Wilson, in Clifford Odets play, *The Big Knife*.

Here was a character with no organic relationship to the play's premise—the evil and corrupting influence of Hollywood on people and art. And as it is written by Odets, and directed by Lee Strasberg, one might as well go to the movies and be insulted for less than the price I paid to be knifed.

As an aside, before proceeding with Odets, I must mention the failure of my colleague, Barnard Rubin, the *Daily Worker* critic to even comment on this aspect of the play.

Every line spoken by Russell, his every action, his relationship to Charlie Castle, played by John Garfield, and to Marion Castle, played by Nancy Kelly, is that of the obedient, shuffling, dull, simple, crap-shooting Negro gratefully serving the tolerant "good white folks."

THUS, IN ONE SCENE, Russell sneaks over and flips the dice basket, snaps his fingers, and dances a jig. Sure, the white characters flipped it too, but they didn't clown afterwards, and the crap-shooting Negro is one of the favorite lies of the white supremacists.

In another scene, when Russell is slow getting to the phone, Castle scolds him like a puppy dog. Or in another scene with Marion, Russell dares speak to the mistress, about what at first appears to be a job grievance. It turns out his deceiving anger was outrage at the grocer sending undersized tomatoes. I thought he was getting ready to quit when the scene first began!

Or when Castle kills himself, Russell is scared and shocked speechless in typical stereotype fashion. This scene reminded me of the song Massa's in the Cold Cold Ground.

I do not object to treating Negro menials, as either good, bad or indifferent human beings. And certainly I do not deny that Hollywood stars and big wigs have Negro servants. To be sure, Negroes

are largely restricted to domestic work, as a part of the special oppression heaped upon them as a racial minority.

That's the point. Here's a playwright presuming to create social and artistic truth, and did so in many notable instances in his play by attacking with fine dialogue and developments, one of the centers of white supremacy. Here's a writer who has written some of the sharpest social drama in the American theater. And yet such a writer can commit the same crime, committed daily by the institution he so courageously exposed in some aspects.

MOREOVER, it so happens, I served several parties for Odets before the war; at his Beekman Place duplex. So I happen to know he's been in contact with other than the kind of Negro servant and person he made of Russell!

But that was before he went to Hollywood. Has Odets been a victim of the same influences his character Charlie Castle succumbed to? Does he have the same attitude towards Negroes, as the Hollywood moguls he attacks. Or was he always, as is very often the case with white progressives, oblivious of the meaning of the Negro question? And thus wrote his chauvinist attitudes into the character Russell?

Here was a character that Odets could have utilized to point up the whole premise of his play. What bitter and slashing comment on Hollywood, Odets could have gotten from a Negro servant in a screen star's home! Household servants generally share the most intimate aspects of their employers' lives. And as liberal as Odets wrote the Castles, surely Russell could have said something organic to the play. He could have discussed the future of his job, since Castle was threatening to flee Hollywood's corruption. In short I demand that Negroes be given some dignity as human beings by playwrights who claim social understanding!

But no! In a play hampered by sub-plots and extraneous material, here is an entire evening of the most useless character I've seen in many plays. And he appears in

every act! All the fine writing and occasional sharp and probing dialogue was spoiled for me.

I cannot at this late hour in the struggle for political, social, and cultural democracy—not to mention my own freedom as a Negro, accept a stereotype, even when it is created by a partly rejuvenated Clifford Odets!

—JOHN HUDSON JONES.

Comrade Jones is right about my failure to condemn the stereotyped nature of the Negro servant role. My failure proves the necessity on my part to exercise ever greater vigilance in this respect.

—Barnard Rubin

# Thoughts on the Cultural Struggle Today

By Barnard Rubin

"DAMMIT, RUBIN," this well-known playwright exclaimed "I always thought you were against sectarianism. What do you want us to do? Write about coal miners?" That last crack was made in a tone of outraged virtue; and I glanced up from my cheese cake to ask my friend what was so outrageous about writing of coal miners, to remind him that they are an essential part of the working class, that the workers and their families make up the great majority of this country's population, and who the hell are the sectarians if not those who simply refuse to recognize the majority of the people and their struggles in cultural creations.

I was going to remind him of the impact that plays like *Steve-dore* and *Odet's Waiting for Lefty* had had—and still have. Then I looked around the classy joint, in which we were having the discussion about the rotten condition of the theatre, a discussion in which I had complained that one hardly ever sees a worker on stage any more, despite the progressive political opinions of many playwrights, unless, like Kowalski in *Streetcar*, he's just so sexy or just so brutal that he seems to have stepped out

of a Hollywood producer's dream. I thought of the quarter tip I'd have to leave to get my coat out of the check room, and the coin it would cost to go to the john, and it occurred to me that it was rather incongruous to be talking about the working class and culture in this atmosphere, and that I'd better stop floating around these joints before I'd forget who I am—even though I'm a sucker for good cheese cake.

That was some months ago. Then a few weeks ago anti-Semite, anti-Negro, traitor Ezra Pound gets the Bollingen (Mellon Money) Award from a Congressional Library Committee of big-name American poets and the big shot of the committee, anti-Semite and democracy-hater T. S. Eliot, is the king-pin of the Anglo-American intellectual world.

Then, some people, I heard, had got the impression from the articles we ran here last week by Ralph Parker, *Telepress* Moscow correspondent, who is not a Communist, that the fight which he distortedly described against the influence of present-day capitalist culture in the Soviet Union does not necessarily have much bearing elsewhere—here.

THE AMERICAN WORKERS' and people's desire for peace coincides with the Soviet Union's desire for peace as opposed to Big Money's drive for war. So, too, does the necessity for our people to struggle against the race-baiting, war instigating and anti-working class culture that the Big Money institutions are feeding us coincide with the Soviet Union's fight against that same culture. The same profiteers who run the war-inciting politics and brass here are also running the cultural show. Mellon oil gave the prize through Eliot to Pound—the same Mellon oil which thrives on war. The Rockefellers, Morgans and their class, are, in the main, the real owners of the film industry, the radio networks, the newspapers, etc. In most cases, in varying degrees, on the good will of these institutions depends the financial success of the books of all the publishing houses, the theatre productions, music and art works, etc.

It's capitalist culture, all right, and its main body, its main drive is, therefore, directed against the interests of the workers and the people; aimed at confusing them,

drugging them, splitting them, prejudicing them against their friends, inciting them in order to make the Big Money's war preparations easier and, in general, at dissipating their potential united strength. Capitalism's culture today is one of the main and most effective weapons against the interests of working men and women.

CERTAINLY, if the people of a country like the socialist Soviet Union, where the capitalist class has been wiped out for a generation, has to conduct a struggle against this culture, then it is even a thousand times more necessary for the workers and their organizations in our country, where capitalism is strongest, to do likewise.

Of course, there are certain local and individual reasons why the fight is necessary in the Soviet Union. There is, among certain groups of intellectuals there, a survival of the influence of old Czarist Russia days. During that time—and it's not so long ago—foreign capitalists, who dominated large sections of the old system's economy, and thus, also, Russian newspapers, publishing houses, professional groups, etc., very thorough-

ly propagandized the idea that the Russian people were inferior in their cultural development, were backward, and had to accept leadership from the "advanced" West. The ruling classes of Czarist Russia, on the whole, went along with this line. The survival of this influence could only, and did, hinder the magnificent and tremendous growth of a socialist culture in the Soviet Union. In addition, the workers' state found that some of those intellectuals, still under this influence, made comparatively easy sucker bait for the espionage services of capitalist powers.

Communist Party organizations, in places like Leningrad, permitted their understandable preoccupation with the reconstruction of their terribly war-destroyed areas to prevent adequate attention to this trend. The Soviet people, a highly literate and cultured people, started to complain. They were getting inferior works in literature, drama, film, painting and music. Some of the artists were imitating the obscure and clichéish affectations found in today's Western capitalist culture; others went in for the hopeless, man-is-evil kind of literature.

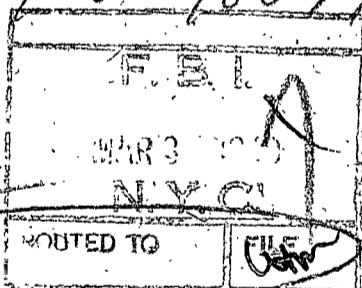
(To be continued Monday)

CLIPPING FROM THE

N. Y.

DATED

3-25-49 / 13cl1



Federal Bureau of Investigation  
United States Department of Justice  
New York 7, New York

~~CONFIDENTIAL~~

MEMO:

RE: *BARNARD RUBIN*  
*Security Matter - C*

FOIA b 7 - D

On 2-15-44, Confidential Informant  made available to the New York Office evidence concerning the above captioned subject, obtained from 35 E. 12th Street, New York, N. Y. This building is occupied by the following organizations, which are all under the control of the Communist Party: Freedom of the Press, Inc. ("Worker" and "Daily Worker"); Morning Freiheit Association ("Morning Freiheit" and "Jewish Life"); Workers' Bookshop; Wholesale Book Corporation; F & D Printing Company; 12th - 13th Realty Corporation; Communist Party - U.S.A.; Communist Party - N. Y. State; Communist Party - N. Y. County.

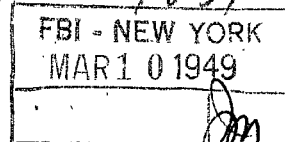
It will be noted that each exhibit bears the date received and the holographic initials of Special Agent EK DEANE and Special Employee AE FALLER, who can testify to legally admissible character of the exhibit.

Strict care must be exercised so that the existence of this important source of evidence will not become known to any outside agency.

For original evidence see exhibit # 1A379 in file # 97-164.

Description of exhibit:

*Name listed Daily Worker Staff as Columnist*



EDWARD SCHEIDT  
Special Agent in Charge

tion of these social cancers. Over 150 different nationalities were kept in a state of suppression by the old Russian Empire. The old government deliberately incited one against the other, white skin against brown and yellow skin—and all against the Jews.

The Czarist policy was to retard the culture of many of these national groups. Official use of their languages, national education, their own press—all forbidden. Their industrial development was blocked, while their raw materials were taken from them.

The boundary lines of their regions were shifted in order to cut national groups in half to prevent their unity and to throw them into hostile conflict with other groups already incited into prejudice against them.

All this and more was consciously and carefully worked out by various government agencies. It was policy—designed to prevent the people from uniting to overthrow their oppressors.

### Thoughts on the Cultural Struggle: 3

## Party Leadership And Culture in USSR

(Third in a series)

By Barnard Rubin

MANY A TIME an American worker has been heard to say disgustedly of the two major capitalist parties in this country—even when he wasn't ready, as yet, to give up his allegiance to them—"I know. There's no difference between them." And, essentially, the worker was right. Both parties serve the capitalist, war-making, profits-above-people system.

The workers-owned land, the Soviet Union, being a socialist country, has no capitalist class which owns the factories, machines, etc., and thus no class which can profit at the expense of the workers. Since there is no capitalist class, there are no capitalist parties. The working class and its advanced section, the Communist Party, has no interests opposed to the interests of the other Soviet people, so the people have never felt the necessity for another party.

WHY SHOULD THEY? That party, composed of their best and most self-sacrificing, had led them out of a situation in which they were an 80 percent illiterate people being slaughtered in a war for the sake of a brutal, czarist-capitalist blood-sucking regime, through years of being invaded by every powerful capitalist army in the world, to the point where they are a people exploited by no one, and enjoy the material benefits (outside the areas destroyed by the last Nazi invasion) which are the foundation for their being, as described in the previous article, the most highly cultured people in the world today (a people who buy, in one year, more than seven times number of books the American people, under capitalism, buy—and books of infinitely superior quality).

THIS PARTY HAD LED a completely successful fight against those monstrous enemies of the people and their culture—racial prejudice and the persecution of national minorities. Before the socialist revolution Russia was the horrible example to civilization.

Some artists engaging in clique and hopeless, man-is-evil art, it was natural for the complaining people, as well as the artists, to turn for an explanation of the offending trend, and for guidance to the Central Committee of their Communist Party.

They got it.

(To be continued)

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Daily Worker

3-31-49 p. 13 col. 1

tion of these social cancers. Over 150 different nationalities were kept in a state of suppression by the old Russian Empire. The old government deliberately incited one against the other, white skin against brown and yellow skin—and all against the Jews.

The Czarist policy was to retard the culture of many of these national groups. Official use of their languages, national education, their own press—all forbidden. Their industrial development was blocked, while their raw materials were taken from them.

The boundary lines of their regions were shifted in order to cut national groups in half to prevent their unity and to throw them into hostile conflict with other groups already incited into prejudice against them.

All this and more was consciously and carefully worked out by various government agencies. It was policy—designed to prevent the people from uniting to overthrow their oppressors.

**THE JEWS LIVED IN A PERPETUAL** atmosphere of mass lynchings—or pogroms as they were called. Degenerate gangs, organized by the government, would periodically swoop down on the areas to which the Jews were restricted (ghettos) and kill, rape, mutilate, torture and rob them. One of the Czars, Alexander III is down in the archives with the statement: "I get real pleasure when Jews are beaten up."

To the tens of millions of minorities who used to live under the heel of the Russian Empire, Russia was one vast lynching field.

**TODAY, RUSSIA** is simply one of the free, friendly nations united in the Union of Soviet Socialist Republics. The rights and privileges of the formerly oppressed nations and peoples are identical with Russia's. It was Joseph Stalin's program, presented to and adopted by various conventions of the Party, which resulted in the policy of encouraging the development of formerly oppressed nations' cultures—national in form, socialist in content. No more oppression, direct or indirect. The nations were liberated. Inciting to, or exercising racial hatred or discrimination in any shape or form became, and is, a crime.

**THERE IS NO ANTI-SEMITISM** in the Soviet Union today. There is no discrimination because of the color of a person's skin anywhere in the Soviet Union today. All the peoples live in friendship: the Party helps and encourages all to develop their culture.

This party, it is obvious to the Soviet people and their artists, is led by men and women who have the utmost concern with cultural values, a party which has proven its ability for cultural leadership by helping to create for artists the widest, most appreciative and most sensitive public in the history of mankind. In addition, Soviet artists were given freedom from the horrible dependence on the whims of wealthy patrons, commercial exploitation, sensationalism and from the financial insecurity which is destroying the artists in capitalist countries. Nothing was, and is, too good for the sincere artist in the Soviet Union. He never had it so good.

**LENIN HAD SAID**, in the early days of the socialist republic, when the inherited illiteracy was still widespread: "Art belongs to the people. It must sink its deepest roots within (them). It must be such art as the masses can understand and love. It must unite the feelings, thought and will of the masses, elevate them. It must awaken artists in their midst and develop them."

With the Soviet artist free from capitalist insecurity and exploitation and the Communist Party always trying to follow Lenin's policy, there developed an unparalleled flowering of Soviet literature, music, science, etc.

So when, in the recent period, this flowering, the tremendous achievements of Soviet culture began to be affected negatively by some artists engaging in clique and hopeless, man-is-evil art, it was natural for the complaining people, as well as the artists, to turn for an explanation of the offending trend, and for guidance to the Central Committee of their Communist Party.

They got it.

(To be continued)

CLIPPING FROM THE

Daily Worker

3-31-49 p. 13 col. 1

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ROUTED TO

Critics Show True Color With 'Traitor'

# Pro-War Play Hits Academic Freedom, Slanders Communists

By Barnard Rubin

AS MOST of the commercial press drama critics cheered, the spirit of Adolph Hitler in the form of a cheap melodrama entitled "The Traitor," complete with Hearst-like editorial speeches, written by Herman Wouk, took over the Broadway theatre this last weekend.

The Big Lie that "The Traitor" is based on is that U. S. Communists are atom bomb spies. It was of no importance whatsoever to the regimented drama critics that nowhere, at no time, has a U. S. Communist ever been convicted of espionage.

Despite all the frame-up attempts, lying, stool-pigeons, degenerate "witnesses," hysterical press claims, all the Grand Juries, Attorney Generals, the FBI, Army and Navy Intelligence, etc., have been unable to prove the lie that U. S. Communists are spies.

Yet, let the producer Jed Harris use a hack, with no more playwriting abilities than the authors of "Grandma's Diary," "Jenny Kissed Me" or any of the drama monstrosities that have plagued the critics this season to put this Big Lie on stage; and the commercial press critics immediately surrender their intelligences to the prejudices of either their employers or the current hysteria. Not one of them had the simple honesty and guts to tell their readers that "The Traitor" is based on an unproven assumption. All the critics wrote their reviews on the basis of accepting the Big Lie.

USING THIS BIG LIE as a premise, "The Traitor" launches the most brutal and vicious attack on academic freedom that this reviewer has ever seen or heard of on stage, screen or radio. The lib-

THE TRAITOR, a play by Herman Wouk. Staged by Jed Harris; scenery by Raymond Sovey; costumes by Joseph Fretwell 3rd; produced by Mr. Harris. At the Forty-Eighth Street Theatre.

Communist propaganda is the method.

THE PROFESSOR'S PROTEGE in "The Traitor" is an "idealist"—not a "Communist." As a matter of fact he despises Communists; but after one of them approaches him for atom bomb secrets he conceives the idea that the way to prevent war is to get the atom bomb secret to Russia. It's his theory that with both powers having the bomb neither would dare start a war.

(By the way: after Soviet leaders have stated openly that there is no secret about the bomb, the repeated public assumptions that she cannot make it can only have as their purposes, as in this play, the misleading of the American people.)

Back to "The Traitor." In order to establish contact with Russia's Spy No. 1 the scientist works through two local "Communist Party" members—one of whom is a particularly blowsy female with loose morals. Well, the scientist has a girl, the Professor's secretary; the girl at one time, before she "knew better" was a member of the Young Communist League, during which time she jilted a clean-cut young chap who thereupon joined the Navy only to come back into her life now as a Naval Intelligence officer hot after her present boy friend, the atomic scientist.

The situation gets out of hand; but to the rescue comes the charming, self-deprecating, shrewd, dynamic Captain Dick—I mean, Lee Tracy. Tracy, of course, works hard at being ingratiating; but he

generally entertaining . . . the worst aspect of the familiar Communist skulduggery was the blow it struck at liberal principles. But, as I have said, the intellectual quality of the play cannot be taken too seriously. It is the excitement of seeing U. S. counter-intelligence at work that counts . . . a surprisingly lively and entertaining job . . . Mr. Watts, Jr., who says he is against war, says nothing about this play's war propaganda values or, for that matter, the Big Lie about U. S. Communists being atom-bomb spies.

William Hawkins (World-Telegram): "The play draws on actual incidents that have happened frequently around us." The remainder of the review is a rave.

Howard Barnes (Herald Tribune): "A first play of remarkable ideological and dramatic tension . . . The author has found a brilliant balance between a running discussion of treason and a head-on collision between foreign espionage and naval intelligence . . . loyalty tests, the flaws in our democratic system, the position of the U.S.S.R. and the mysteries of atomic energy are touched upon with clarity . . ."

Brooks Atkinson (Times) spots "The Traitor" as a "second-rate melodrama" but from what I can gather from reading his piece he does so because he thinks the "problems" presented in the play are on a high level and he resents the author "not being able to write with much perception on that level." However, Atkinson makes up for this by calling it "good hokum;" by writing about Walter Hampden playing the professor endorsing loyalty oaths who "represents moral anguish with a sincerity that has to be respected;" about Lee Tracy and "nervous tensions," and the "skill" of the . . . He describes the pro-

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N. Y. *Daily Worker*  
DATED 4-4-49 p. 11 col. 3

ROUTED TO



# Dalton Trumbo's Amusing Play Victim of Drama Critics' Bias

(Yesterday's article on the war-inciting, anti-civil liberties, Communist-slandering play, "The Traitor," revealed the political bias of the commercial press drama critics. Today the theme is continued as it concerns Dalton Trumbo's comedy, "The Biggest Thief In Town.")

By **Barnard Rubin**

IT'S IRONIC to note that the very same critics who mentioned nothing about the Big Lie, the war propaganda, the attack on academic freedom, the hackneyed writing in *The Traitor* being in bad taste, should suddenly and almost unanimously have become concerned about "taste" when it came to Dalton Trumbo's comedy, *The Biggest Thief In Town*.

The setting for Mr. Trumbo's play is a funeral parlor in a small Colorado town and undertaker Thomas Mitchell and his friends are drinking away the time waiting for the wealthiest man in the region to die so that the undertaker can get the much-needed business and the frustrated local editor can get his first big break filing his first wire story of "national importance." Now the fact that this setting may imply an "irreverent" attitude toward death seems to have upset our dainty critics. They deplore; they shudder.



Mr. Watts, Jr., of the Post sighs: "Mr. Trumbo's jest is remarkable for its tastelessness." The Times Atkinson flutters: "As for the uproariousness of a drunken undertaker . . . that is a matter of taste." Mr. Morehouse of the Sun: "Ghoulish, offensive." (This is from the same Sun that prints Sokolsky.) Even Hearst's Mirror became conscious of "taste" (truly an historic occasion!). Mr. Coleman, my dear, was "repelled."

NOW IT SO HAPPENS that another time these critics failed to raise the question of "taste" was the premiere and during the long run of *Arsenic and Old Lace*. If they beat Mr. Trumbo because of his alleged irreverence toward death how is it they failed to do the same with the author of *Arsenic*, who had his charming old ladies murder one victim after another to laughter and applause. But Mr. Atkinson now righteously says he is "a man who does not drop dead from laughter every time the undertaking business is mentioned. . . ." Mr. Watts, Jr., heads his review: "Undertaker's business still isn't funny," and Mr. Coleman asks threateningly if you're in the market for "jokes about death."

NOW I have a question or two about taste. Could it be that Mr. Atkinson's, Mr. Watt, Jr.'s, Mr. Coleman's (etc.) newly discovered sensitivity here is caused by the fact that Mr. Trumbo is one of the courageous Hollywood Ten, that valiant group of screen writers who saved the honor of the profession by refusing to kneel to the Un-American Committee?

Could it be that political prejudice and fear are dictating the opinions of the commercial press drama critics?

Could it be that Mr. Trumbo, in addition to disconcerting the critics by not having the "good taste" to lie down and die after defying the Un-American Committee, has disconcerted them even more by presenting them with a comedy in which the inhabitants of a town are united in one sentiment: hating and despising the one inhabitant who represents to them the power of wealth? And that having been so disconcerted these critics have decided to kill Mr. Trumbo's play and to teach producer Lee Sabinson a lesson for having had the nerve to produce a play by one of the Hollywood Ten?

WELL, the answer to these questions could be: maybe Mr. Trumbo's comedy was really not funny at all; maybe no one laughed.

But the audience did laugh. When I saw the play—the second night—the audience was laughing well-nigh continuously. The same; I hear from people who were there, was true of the first night audience—an audience which, in the main, would not be necessarily sympathetic to Mr. Trumbo. And that, by the way, is corroborated by the first night critics themselves.

Mr. Atkinson: "To judge by the laughter in the theatre last evening, many people have no difficulty in agreeing with Mr. Trumbo's ghoulish point of view." Robert Garland of the Journal-American reluctantly admitted that "The Biggest Thief In Town is more laughable than it has a right to be!" Even the openly unfriendly Mr. Coleman, in a burst of frankness unusual in the Mirror, reported: "It is only fair to state that many first-nighters roared and applauded hysterically throughout much of the evening."

So evidently there is plenty of humor in Mr. Trumbo's comedy.

HOW ABOUT the performances? Mr. Hawkins of the World-Telegram says that *The Biggest Thief In Town* "is often a red letter field day for good actors, which it currently has in the cast. In fact, it provides the star, Thomas Mitchell, with three or four situations to which he reacts with momentous and unforgettable comic effect." Other critics likewise:

Mr. Atkinson writes: "Under Herman Shumlin's direction, there is some excellent comic acting in *The Biggest Thief In Town*. Thomas Mitchell has never been more enjoyable. As the exuberant undertaker he is immensely expert and humorously convivial in the racy style of his toss-pot acting in *Stagecoach*. Walter Abel, Russ Brown and Rhys Williams are vastly enjoyable. And yet Mr. Atkinson's wind-up phrase of his review is the killer, "The Biggest Thief In Town is about as funny as a funeral." Logic, if nothing else, would lead one to believe that it would be impossible for the above quotations from Mr. Atkinson's review to be about the same play as the last quotation. Yet, there it is.

SO THE AUDIENCE thought the play funny, the acting, the critics admit, is excellent—but Mr. Watts, Jr., winds up his review with the sentence: "The Biggest Thief In Town is one of the most luckless misadventures of the season."

Now *The Biggest Thief In Town* is not a pretentious affair and it has its faults—but Mr. Watts, Jr.'s characterization is a deliberate misstatement. I have seen some "luckless misadventures of the season" to which Mr. Watts, Jr., refers and their audiences enjoyed none of them—and no one called the acting in them excellent. Mr. Watts, Jr., is consciously misleading his readers.

MR. TRUMBO, in reality, writes with engaging and adult wit, a refreshing change for theatre-goers today. He certainly has a literate and socially conscious background far superior to the average comedy writer; and he establishes a much wider, more interesting and varied framework of reference than the average. The result is that although it's true some parts of the play lag—too talky, as they say—the talk itself is usually of interest with the spark of a cultivated and mature intelligence lighting it up from time to time.

There is some nice satire here, too, on the phony money values which dominate too much of America today; and the picture it paints of the opinion a community holds of its wealthiest ruler—and why—is biting and naturally uncomfortable, as mentioned above, to the interests of those from whom most of the commercial press critics draw their pay. Some of the incidents based on the old rich man's coming back to life (he didn't actually die in the first place) are genuinely hilarious.

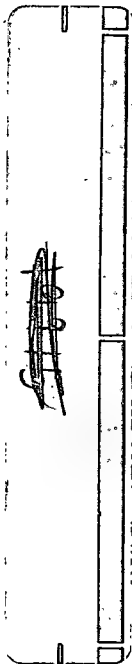
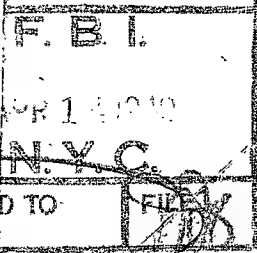
On the other hand, the theme is played out too thin and the impact of it is dissipated over too long a period of time. Another factor which doesn't help out, in my opinion, is the distraction by unwarranted attention paid the undertaker's daughter, her fiancée and the latter's unchallenged, seemingly approved dubious philosophizing after their marriage. The couple, it seems, will go after the good life: they're going to work hard and become as expert a dancing team as possible. Nothing else matters and everybody on stage so approves.

BUT, WHATEVER its faults, and certainly the latter didn't bother the commercial press critics, *The Biggest Thief In Town*, although it doesn't pretend to be a great play, does stand up as one of the most amusing comedies the Broadway theatre has seen in many a month.

The critics' reaction to it and, conversely, to "The Traitor," has proven that, in these days, their power will consciously be used against the works of progressives like Dalton Trumbo no matter what their merit; and that any play which openly or effectively attacks the powers that be will receive short shrift from them. More: the critics, as far as their published reviews are concerned (their private views are of no importance) are a pro-war force in the theatre).

THE CRITICS have life-and-death power over a play because of, among other reasons, the high price of tickets. Most theatre-goers are loath to invest five to ten dollars for a pair of tickets to a play on which the critics have thumbed down. Most of them simply can't afford to drop in on a show as one might a movie. As long as ticket prices forbid exercising independent judgment, so long will the critics decide which play will be seen by the theatre-going public and which will not.

It thus behooves progressive-minded producers, playwrights, actors, directors, scenic designers, etc., to organize themselves as rapidly as possible for a people's theatre, with low admission prices aimed at the lower income groups, who, in that kind of a set-up will probably pay as much attention to these critics as they used to pay to anti-New Deal editorials. That is what progressive artists must do if they really want to do something socially worthwhile with their art.





United States Department of Justice  
Federal Bureau of Investigation

New York 7, New York

April 27, 1949

MEMO:

Re: BARNARD RUBIN  
SECURITY MATTER - C

FOTA(b), 7, - D

Confidential Informant [redacted] advised that on October 12, 1948, BARNARD RUBIN, "Daily Worker" employee, informed SOL ENGEL, Apartment 10, 20 Moore Street, Brooklyn, New York, that the deal is off.

This information was obtained from a telegram, of which a photostatic copy is being made an exhibit in the captioned file. In reporting this information, it should be treated confidential.

CFH:mbm  
100-48274

5-9-49  
Bureau advised by  
FD 119 of subject's  
alias "Lee Newton"  
+ S.I. Card noted.

L.S.

*DW 5/6/49 p13*  
*Rubin's column says*  
*"A year and a half ago when*  
*I was covering the theatre in*  
*those pages under the Lee Newton*  
*byline, SA M.E. Murphy advised*  
*has recalled from this is a*  
*new alias of Rubin*  
*JP 119 to be submitted.*  
*5/6*

CHARLES F. HEINER, SA

100-48274-64

F. B. I.	
APR 28 1949	
N. Y. C.	
ROUTED TO	FILE

Thoughts on the Cultural Struggle: 7

# Waldo Frank, Agent of Wall Street

By Barnard Rubin

IF, IN THESE DAYS, one hears of a prominent U. S. intellectual attacking the militarism of the top brass in the public press you would be justified in calling him a man of courage, of integrity.

But what is one to think of a prominent intellectual—Waldo Frank—who has been running all over Latin American countries, with the apparent approval of the State Department, agitating against Latin American armies! Now, progressives are against dictatorial armies anywhere, but no one in his right mind thinks that the main danger to world peace in this period comes from any Latin American army: it comes, in a military sense, from whatever is being plotted in the Pentagon.

So what was Waldo Frank getting at when he issued a "manifesto" recently in Colombia, which was printed on the front page of the leading newspaper of Bogota there (and reprinted in the March 19 issue of the Nation here) in which he stated, "Latin America needs no armies"? As a matter of fact he was so bold as to say, "Abolish the (Latin American) armies" and, "The answer is not another army . . . not the capture of the army by another authoritarian group as has happened in Russia."

Ah, Russia, now we're getting somewhere!

FRANK puts over his punch line, specially addressed to Latin American youth and students who have been energetically opposing Wall Street domination of their lives and economy:

**"You can learn more today from Gandhi than from Stalin."**

(Gandhi, as you recall, was the exponent of "passive resistance," a policy which kept the people of India subject to British imperialism long after they were ready to get rid of it. The people of India are still paying for this policy with their misery, now being saddled with a government dominated by both British and Wall Street bankers. Stalin's policy on the national question, on the other hand, is an achieved record: for the real equality and protection of the sovereign needs of all peoples, big and small).

IT'S IN the Saturday Review of Literature (April 9 edition) that Frank, in a front-page advertised article entitled Latin America: A Cultural Inventory, reveals one of the whys for his strange activities. "Peoples are capable," he writes, "of one hate and fear at a time. When we, who are the hated and feared (Frank's emphasis), strengthen reactionary armies in Latin America by sending them equipment for 'defense against Russia', we merely increase distrust; nor do we in the slightest decrease the armies' dislike for the U.S.A. . . ."

You'll notice that even the anti-Soviet Frank puts the phrase "defense against Russia" in quotes. Now, not even the most fanatic of war propagandists can claim that Soviet troops are anywhere near Latin America. But because Wall Street's Truman Administration, in Frank's own words, is "hated and feared" by the Latin American people, when weapons are sent to "reactionary armies" for the purpose of keeping these people in subjection, other possibilities arise. Especially when even the armies themselves have only "dislike for the U.S.A." There was what hap-

med in China, for example, when entire armies of dictator Chiang Kai-shek, equipped and financed by Washington, went over to the people's cause.

## COSMOPOLITANISM

WALL STREET has found that it isn't easy to convince the peoples of the world to give up their independence for the profits bankers and industrialists. Their feeling of independence, their respect for their own national and cultural achievements, among other things, stands in the way.

Wall Street, therefore, has found the services of intellectuals like Waldo Frank and their cultural products which weaken national sentiments, a major weapon. When a sizable group of intellectuals of any people Wall Street is after, and that goes for countries—including our own—is affected consciously, or unconsciously, by the use of phony "world government" (a banker-minated "world government," of course), "man-is-evil-it's-no-use" cultural propaganda, or any propaganda which makes them victims or carriers of capitalist values, the resistance of that people is weakened.

A powerful weapon; and it's this weapon which the Soviets call "cosmopolitanism"—the denial of the value of nations and their culture.

Obviously cosmopolitanism is the opposite, the enemy of true internationalism: true internationalism can be based only on the recognition of the principle of equality of nations and peoples; their subordination to Wall Street. But you'll find, of course, that these Wall Street cultural agents usually pose as "internationalists," they'll even say nasty things about Wall Street—as a "boss" agent in a trade union will knock the boss—in order to achieve their main objective.

LET'S TAKE another look at Waldo Frank, one of these agents, at work. In the same Saturday Review Frank, as we've seen, is careful to sound radical as all get-out, but notice how the agents he makes coincide with his mission. He starts off on page 1 with the statement that Latin American republics "have liquidated their pasts and become candidates for citizenship in a new world." On page 8, after graciously mentioning some intellectual leaders, he says, "Latin America is rich in the elements of pastures, BUT HAS TODAY NO CULTURE, NO CIVILIZATION OF ITS OWN." On page 9: "By the measure of unity and efficacy, WE OF U.S.A. DO HAVE A CULTURE." (My emphasis—B.R.)

Then follows some deprecating references to U.S.A. culture only to emphasize that "there is involved in our mean culture great treasure" (technics and efficacy). This gives it prestige and immense invasive powers, particularly in regions like America and Panama. I thought, on first reading these lines, that at least this Waldo Frank was frank—in using the word "invasive." This is the "cultural front" of the dollar invasion.

(More Thursday)



N. Y.

DATED

100-39431

F. B. I.
100-48274-65
MAY 2 1949
N. Y. C.
ROUTED TO

# Waldo Frank and Cosmopolitanism

By Barnard Rubin

(Concluded from yesterday)

Yesterday's article defined cosmopolitanism as the cultural weapon of Wall Street imperialism—the weakening of a people's or nation's resistance to dollar domination by the use of cultural material and forces to undermine their feeling of national independence and respect for their own cultural achievements.

THE EXAMPLE used was the current activity of Waldo Frank, the prominent novelist, essayist and writer on Latin America, who has been trying for years to run away from the fact that for a time during the depression he headed a progressive writers group.

Frank, in an effort to win Latin American youth away from the Communist Party's program of equality of peoples and nations and to weaken their resistance to dollar exploitation, had told them: "You can learn more from Gandhi than from Stalin."

He had written, among other things in the April 9 Saturday Review of Literature that Latin American "has today no culture, no civilization of its own," but that "we of U.S.A. do have a culture."

Then came the bit mentioned, that what Frank calls the "techniques and efficacy" of U.S.A. culture "give it prestige and immense invasive powers, particularly in regions like America Hispana."

The word "invasive" was the tip-off. The line of those like Waldo Frank—cosmopolitanism—is the "cultural front" of the dollar invasion.

That wasn't the only slip-up. Probably many a Latin American intellectual will indulge in some bitter laughter when he reads in the same article which admits that the forces the author serves "are the hated and the feared" (Frank's words) and in which he is told that he "has no culture." Frank has also written: "Our embassies, from Mexico south, are now staffed by learned, intelli-



men who speak the language, appreciate the arts, like the and are liked in turn." There's another gem which will undoubtedly appeal to Latin Americans who have fought for justice for their people—mainly landless farmers—and have bucked up against one of the merciless and largest of their countries' landlords—the Church. Says, "And the basic Christian doctrine, which the Church's sins has preserved, insures that it shall be all the peoples, floods and colors, who shall inherit the land." Imagine, though, that there will be more than one Latin American who will understand Frank's concern (on Page 29) the romantic appeal among intellectuals of alien imports—Russian Communism. . . . (Gandhi-ism to Frank, I would think, Latin American). There's nothing really "alien" about it, which stands for the gaining of their dependence. That's only doing what comes

to do it. . . . and all people, will have to watch out for unnatural friends and his brother "cosmopolitan" stooges on Wall Street, the unconscious stooges as well as the conscious ones. . . . used the Waldo Frank efforts as an example of cosmopolitanism, primarily because they are current, and because of its clarity, a clear-cut example of what, to many, has seemed a pure and confusing term. Not all examples of cosmopolitanism are as crude and obvious as the Frank caliber. Nor do examples exhaust the connotations of the word. More some

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F. B. I.	
MAY 2 1949	
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CLIPPING FROM THE

N. Y. Daily Worker

DATED 4-21-49 p. 13 col. 1

rec 5-10-49

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New York, New York

May 3, 1949

MEMO

Re: TRACY HARTWELL  
Security Matter

FOIA b 7 - D

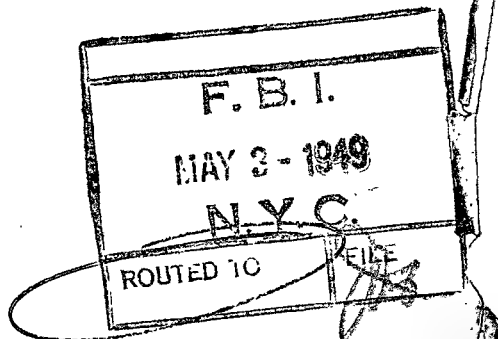
Confidential Informant [redacted] advised that on 10/18/48 TRACY HARTWELL, "Daily Worker" employee, informed PEARL or BARNARD RUBIN, 1152 Third Avenue, NYC, to call her concerning an apartment.

This information was obtained from a telegram sent from the "Daily Worker" office, of which a photostatic copy is being made an exhibit in the captioned file. In reporting this information, it should be treated as confidential.

CHARLES HEINER, SA

cc NY 100-73119 (PEARL RUBIN)  
NY 100-48274 (BARNARD RUBIN)

CH:FJD  
100-87330



100-48274-66A.B.



BY BARNARD RUBIN

# "MEDEA" AND JUDITH ANDERSON

A YEAR and a half ago when I was covering the theatre in these pages under the Lee Newton by-line, the lead on the original review for the Medea opening was: "When the National Theatre's final curtain descended on Medea the night before last, people rose to their feet and shouted for Judith Anderson. Cries of Bravo! were heard from all parts of the theatre and Miss Anderson had quite a job begging off to some well-earned rest. It was that kind of an evening. All Anderson."

The other night at the present City Center revival, it was the same story. All Anderson. Hers is a performance which will be referred to for many a year as a high point from which to measure other performances of classical roles.

Medea as written by Euripides in the Greece of 2400 years ago was primarily a one-character play; a study of a woman who sacrificed everything for her husband, was cruelly betrayed by him and then took an awful revenge. Robinson Jeffers' version gives even less attention to Jason, Medea's husband, than does the original Euripides. The original devotes somewhat more space to Jason's explanations of and excuses for the betrayal—inadequate as even Euripides presented them. The result is that the play, as it stands today, despite all the dramatics provided by Miss Anderson's intense and broadly drawn portrayal, lacks dramatic conflict. For to have dramatic conflict the main character must be provided with an antagonist worthy of conflict.



And such is definitely not the case in Medea. Jason, for whose love Medea had, among other things, betrayed her family, killed her brother, etc., never comes alive, either as the man once worthy of Medea's love or the man worthy of an unparalleled hate and revenge. So colorless is he that when John Gielgud played the role in the original production he had given up all hope of trying to present him as a man of strength and color—the man who the Jason of the Golden Fleece, from all accounts, originally was. Gielgud, at that time, delivered what was probably one of the worst performances of his career: listless, toneless and colorless. Mr. Gielgud seemed to realize this, sensing that such a lifeless performance beside the raging, fiery, all-dominating Miss Anderson could only result in his complete annihilation as an actor for the duration of the show. At the time, I recall, he seemed actually embarrassed.

Guthrie McClintic, who directs the present production, seems to be aware of the necessity for avoiding what happened in the original production, and tries hard to strengthen the Jason role as much as he can—in terms of timing, emphasis and mise en scene (groupings of the actors and their relation to the set). He has used Henry Brandon for the role this time and, if nothing else, Mr. Brandon, at least, is robust and forceful. But these improvements are still not enough to balance the situation. As I mentioned in the original review, it wasn't all Gielgud's fault then; it began with Euripides and, if anything, was intensified by Jeffers.

One certainly cannot entirely blame Euripides. Medea, ap-

CLIPPING FROM THE

Daily Worker

5-6-49 p. 13 col. 1

ately 500 years B.C., represented a tremendous advance in story of the drama. It took a long stride away from the pre-emphasis on the gods and religion and concentrated primarily study of human character, on the human being in pain and who exercises her will to achieve her goal. Certainly an extraordinary human being, extraordinary pain and agony and an extraordinary way of reaching her goal—Medea murders four people including her two children in retaliation for Jason's betrayal—but, needless, the emphasis was on the human character, the human will, human emotion, human will.

In this case, however, the variety of human emotion exhibited was limited; limited mainly to hatred and the passion for revenge. But a job Miss Anderson does within that limited range! For she evening she exhibits nothing else and yet manages to keep the audience enthralled and fascinated—possibly with the paralyzed notion that the bird is alleged to feel while awaiting the serpent's attack. Her whole body writhes and literally dances in an extraordinary way of reaching her goal. Miss Anderson's performance, I believe, for that matter be more properly characterized as a dance: such a limited range of expression for two full hours, her intense, full-toned voice had, early in the evening, thoroughly utilized the limited possibilities of modulation and contrast made available by the uniform sentiments of the dialogue, and it was her rhythmic but, rhythmic use of body and hands which achieved the increasing tension necessary to carry the play to its inevitable climax—the murder of her children and the destruction of Jason. Then the fact is kept in mind that the curtain rises on a situation already tied in a tense knot, that the author uses no surprise but puts all his dramatic cards on the table right off the bat, that the audience knows exactly what's coming off, one that the remarkable theatrical effects achieved are not only due to a great actress but also a testimony to the playwright's power of a dramatist now over 2,000 years dead—Euripides. . . .

100-48274-67

F. B. I.

MAY 2 1949

N. Y. C.

ROUTED TO

FILE

*6/1/50 48-774*

**Federal Bureau of Investigation**  
**United States Department of Justice**  
New York 7, New York

**CONFIDENTIAL**

May 13, 1949

MEMO:

RE: **BARNARD RUBIN**  
**SECURITY MATTER -C**

*See file 106*

FOIA(b)(7) - (D)

On 3-8-49, Confidential Informant   made available to the New York Office evidence concerning the above captioned subject, obtained from 35 E. 12th Street, New York, N. Y. This building is occupied by the following organizations, which are all under the control of the Communist Party: Freedom of the Press, Inc. ("Worker" and "Daily Worker"); Morning Freiheit Association ("Morning Freiheit" and "Jewish Life"); Workers' Bookshop; Wholesale Book Corporation; F & D Printing Company; 12th - 13th Realty Corporation; Communist Party - U.S.A.; Communist Party - N. Y. State; Communist Party - N. Y. County.

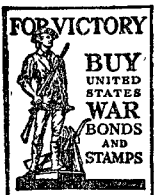
It will be noted that each exhibit bears the date received and the holographic initials of Special Agent H.P. LARSON and Special Employee S.W. JENNINGS, who can testify to legally admissible character of the exhibit.

Strict care must be exercised so that the existence of this important source of evidence will not become known to any outside agency.

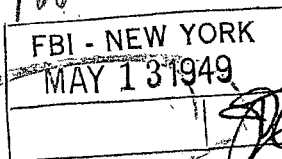
For original evidence see exhibit #                      in file # 97-169.

Description of exhibit:

Photo of signature from list of Social Security refunds from DW



HPL:DEF



EDWARD SCHEIDT  
Special Agent in Charge

**Federal Bureau of Investigation  
United States Department of Justice**

New York 7, New York

~~CONFIDENTIAL~~

June 8, 1949

MEMO:

RE: BARNARD RUBIN  
SECURITY MATTER - C

FOIA b 7 - D

On 4/8/49, Confidential Informant  made available to the New York Office evidence concerning the above captioned subject, obtained from 35 E. 12th Street, New York, N. Y. This building is occupied by the following organizations, which are all under the control of the Communist Party: Freedom of the Press, Inc. ("Worker" and "Daily Worker"); Morning Freiheit Association ("Morning Freiheit" and "Jewish Life"); Workers' Bookshop; Wholesale Book Corporation; F & D Printing Company; 12th - 13th Realty Corporation; Communist Party - U.S.A.; Communist Party - N. Y. State; Communist Party - N. Y. County.

It will be noted that each exhibit bears the date received and the holographic initials of Special Agent H.P. LARSON and Special Employee T. O'CONNOR, who can testify to legally admissible character of the exhibit.

Strict care must be exercised so that the existence of this important source of evidence will not become known to any outside agency.

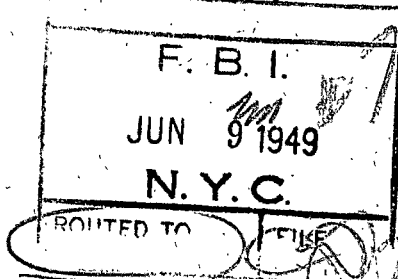
For original evidence see exhibit # \_\_\_\_\_ in file # \_\_\_\_\_.

Description of exhibit:

Letter from Embassy of USSR, Wash. D.C. to subject at Daily Worker saying in response to his request he is being placed on mailing list of USSR information bulletin.



HPL:KAC  
100-48274



EDWARD SCHEIDT  
Special Agent in Charge

**Federal Bureau of Investigation  
United States Department of Justice**

New York 7, New York

~~CONFIDENTIAL~~

June 16, 1949

MEMO:

RE: BARNARD RUBIN;  
SECURITY MATTER - C

FOIA b 7 - D

On 3/8/49, Confidential Informant   made available to the New York Office evidence concerning the above captioned subject, obtained from 35 E. 12th Street, New York, N. Y. This building is occupied by the following organizations, which are all under the control of the Communist Party: Freedom of the Press, Inc. ("Worker" and "Daily Worker"); Morning Freiheit Association ("Morning Freiheit" and "Jewish Life"); Workers' Bookshop; Wholesale Book Corporation; F & D Printing Company; 12th - 13th Realty Corporation; Communist Party - U.S.A.; Communist Party - N. Y. State; Communist Party - N. Y. County.

It will be noted that each exhibit bears the date received and the holographic initials of Special Agent H. P. Larson and Special Employee S. W. Jennings, who can testify to legally admissible character of the exhibit.

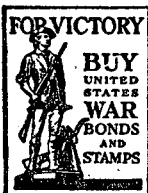
Strict care must be exercised so that the existence of this important source of evidence will not become known to any outside agency.

For original evidence see exhibit # 100-48274 in file

**Description of exhibit:**

Handwritten letter from Applebaum indicating that Barnard Rubin writes for DW as Lee Newton also.

(Copy of memo in files of Newton and Applebaum).



HPL:LJR  
100-48274

100-48274-70

F. B. I.	
JUN 16 1949	
N. Y. C.	
ROUTED TO	FILE

EDWARD SCHEIDT  
Special Agent in Charge

**Federal Bureau of Investigation  
United States Department of Justice**

New York 7, New York

~~CONFIDENTIAL~~

June 14, 1949

MEMO:

RE:

*Barnard Rubin  
Internal Security*

FOIA b 7 - D

On 6/3/49, Confidential Informant   made available to the New York Office evidence concerning the above captioned subject, obtained from 35 E. 12th Street, New York, N. Y. This building is occupied by the following organizations, which are all under the control of the Communist Party: Freedom of the Press, Inc. ("Worker" and "Daily Worker"); Morning Freiheit Association ("Morning Freiheit" and "Jewish Life"); Workers' Bookshop; Wholesale Book Corporation; F & D Printing Company; 12th - 13th Realty Corporation; Communist Party - U.S.A.; Communist Party - N. Y. State; Communist Party - N. Y. County.

It will be noted that each exhibit bears the date received and the holographic initials of Special Agent B. K. Deans and Special Employee T. O'Connor, who can testify to legally admissible character of the exhibit.

Strict care must be exercised so that the existence of this important source of evidence will not become known to any outside agency.

For original evidence see exhibit # 1382 in file # 100-80640.

Description of exhibit:

A three page typewritten copy of a memorandum, dated May 13th from "Conradely, David Golden" concerning the Hollywood film "Home of the Brave", distributed through the United Artists. The memo lists the objections of the Cultural Division of the Communist Party to this film, protesting its anti-negro theme.

*The staff of the cultural pages of the Daily (Rubin Platt, Naples) have seen the film and discussed it with the editors of the paper.*



END:AEF:LJR

100-48274

F. B. I.
JUN 14 1949
N. Y. C.
ROUTED TO <span style="border: 1px solid black; padding: 0 10px;"> </span>

EDWARD SCHEIDT  
Special Agent in Charge

**Federal Bureau of Investigation  
United States Department of Justice**

New York 7, New York

~~CONFIDENTIAL~~

June 16, 1949

MEMO:

RE: LEE NEWTON;  
SECURITY MATTER - C

FOIA(b)(7) - D

On 3/8/49, Confidential Informant   made available to the New York Office evidence concerning the above captioned subject, obtained from 35 E. 12th Street, New York, N. Y. This building is occupied by the following organizations, which are all under the control of the Communist Party: Freedom of the Press, Inc. ("Worker" and "Daily Worker"); Morning Freiheit Association ("Morning Freiheit" and "Jewish Life"); Workers' Bookshop; Wholesale Book Corporation; F & D Printing Company; 12th - 13th Realty Corporation; Communist Party - U.S.A.; Communist Party - N. Y. State; Communist Party - N. Y. County.

It will be noted that each exhibit bears the date received and the holographic initials of Special Agent H. P. Larson and Special Employee S. W. Jennings, who can testify to legally admissible character of the exhibit.

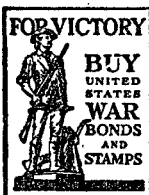
Strict care must be exercised so that the existence of this important source of evidence will not become known to any outside agency.

For original evidence see exhibit # 100-48274 in file # 100-48274.

**Description of exhibit:**

Handwritten letter from Applebaum indicating that Barnard Rubin writes for NY as Lee Newton also.

(Copy of memo in files of Newton and Applebaum).



HPL:LJR

100-48274-72  
F. B. I.  
JUN 16 1949  
N. Y. C.  
ROUTED TO FILE

EDWARD SCHEIDT  
Special Agent in Charge

**Federal Bureau of Investigation**  
**United States Department of Justice**  
New York 7, New York

~~CONFIDENTIAL~~  
July 15, 1949

MEMO:

RE: BARNARD RUBIN;  
SECURITY MATTER - C

FOIA b 7 - D

On 4/25/49, Confidential Informant  made available to the New York Office evidence concerning the above captioned subject, obtained from 35 E. 12th Street, New York, N. Y. This building is occupied by the following organizations, which are all under the control of the Communist Party: Freedom of the Press, Inc. ("Worker" and "Daily Worker"); Morning Freiheit Association ("Morning Freiheit" and "Jewish Life"); Workers' Bookshop; Wholesale Book Corporation; F & D Printing Company; 12th - 13th Realty Corporation; Communist Party - U.S.A.; Communist Party - N. Y. State; Communist Party - N. Y. County.

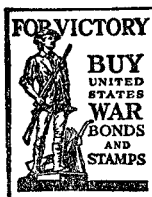
It will be noted that each exhibit bears the date received and the holographic initials of Special Agent E.K. Deane and Special Employee T. O'Connor, who can testify to legally admissible character of the exhibit.

Strict care must be exercised so that the existence of this important source of evidence will not become known to any outside agency.

For original evidence see exhibit # 1A9 in file # 100-48274.

Description of exhibit:

Receipt form of D.W. indicating receipt of \$5 on 4/22/49 from subject for loan.



EKD:LJR  
100-48274

100-48274-73

F. B. I.	
JUL 15 1949	
N. Y. C.	
ROUTED TO	FILED

*[Handwritten initials]*

EDWARD SCHEIDT  
Special Agent in Charge

Mc  
C. Hughes  
100-89751

**Federal Bureau of Investigation**  
**United States Department of Justice**  
New York 7, New York

~~CONFIDENTIAL~~

July 22, 1949

MEMO:

RE: BARNARD RUBIN  
SECURITY MATTER -C

FOIA b 7 - D

On 4-14-49, Confidential Informant  made available to the New York Office evidence concerning the above captioned subject, obtained from 35 E. 12th Street, New York, N. Y. This building is occupied by the following organizations, which are all under the control of the Communist Party: Freedom of the Press, Inc. ("Worker" and "Daily Worker"); Morning Freiheit Association ("Morning Freiheit" and "Jewish Life"); Workers' Bookshop; Wholesale Book Corporation; F & D Printing Company; 12th - 13th Realty Corporation; Communist Party - U.S.A.; Communist Party - N. Y. State; Communist Party - N. Y. County.

It will be noted that each exhibit bears the date received and the holographic initials of Special Agent H.P. LARSON and S.W. JENNINGS, special employee who can testify to legally admissible character of the exhibit.

Strict care must be exercised so that the existence of this important source of evidence will not become known to any outside agency.

For original evidence see exhibit # 1A1 in file # 100-95935.

Description of exhibit:

Letter from HOWARD FAST 2-16-49 to BARNARD RUBIN, Daily Worker columnist saying that C.O.C. is worthy cause and technique used to unite colonists for the American Revolution.



REL: BEX

100-48274-746

F. B. I.
JUL 22 1949
N. Y. C.
ROUTED TO <span style="border: 1px solid black; border-radius: 50%; padding: 2px;">1006</span>

EDWARD SCHEIDT  
Special Agent in Charge

**Federal Bureau of Investigation  
United States Department of Justice**

New York 7, N. Y.

August 31, 1949

MEMO

RE: BARNARD RUBIN, was.  
SECURITY MATTER - C

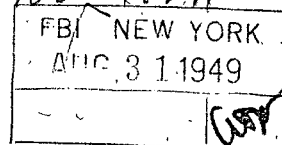
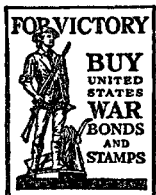
A review of this file and the Security Index Card fails to reflect that there has been secured a photograph of the subject.

Bureau instructions are that the photograph should be obtained if it is readily available. The desirability of having a photograph of the subject available at the time of an apprehension is evident. Therefore, if this case is pending, efforts should be made to secure such a photograph. If the case is closed, it will not be re-opened at this time, but when this case is later assigned to an agent to verify residence and business, he should then attempt to secure such a photograph. When this photograph is secured, the agent should see to it that a copy is placed on the back of the Security Index Card.

WARREN T. MARCHESSAULT,  
Supervisor - Section #7

WTM:mat

100-48274



**Big Money Press Goes Wild Over 'Vital Center'**

# Schlesinger: Wall St.'s Top N

By **BARNARD RUBIN**

Capitalism, in this period of its powerful last gasps, is going in big for mediocrity—as well as mendacity—on the intellectual front. Actually, of course, it has no choice. The intellectuals who serve it by attacking Communism and thus trying to rationalize away the misery, horrors and war which capitalism has to offer the majority of people living under it today, are good specimens of what I mean.

Every few months, or oftener, one of these intellectuals comes out with a book which, ostensibly, is a fierce defense of "liberalism"—and which takes about as much courage to write as that famous editorial taking a firm stand against the man-eating shark. But, somehow or other, these books always center their fiercest attacks against Communism and Communists.

This is a country in which every agency of a capitalist government, from the highest level down to the street cop with club and gun in hand, is working night and day to exterminate Communists. Frameups, crude and subtle, the loss of jobs and the right to support one's family, the breaking up of families by deportation, terror, violence, and imprisonment—all these and more are the penalties and potential penalties the ruling class here is inflicting on people who are exercising their rights to politically organize to achieve peace, the eradication of the persecution of the Negro people and others; and socialism.

In such a period, to join the wolf pack by publishing a book attacking and slandering Communists is certainly not an act of courage—although it is usually hailed as such by the big money press. To the contrary, it is a cowardly act; the act of a small mind, a petty man; in essence, the same type of action engaged in at Peekskill by those who displayed their "courage" by throwing rocks at defenseless men, women and children. There the rock throwers knew they were safe; they knew the state troopers would only applaud them.

So, too, when an Arthur M. Schlesinger, Jr. threw his pebble—his new book, *The Vital Center*—at the American Communists, he also knew he would be applauded for his "courage" by the local state troopers of literature—the New York Times and Herald Tribune's book sections, the Saturday Review of Literature, etc.

The Herald Tribune reports with glee that "A major part of Mr. Schlesinger's book deals with the nature of the threat of Communism . . . Particularly valuable in the exposition of the dynamism of the Communist Revolution—the compulsion of terrorism and violence, the necessity of heresy hunts and persecutions. . ." etc. Queer, isn't it, that we were under the impression that it is, here, under capitalism, that professors have been fired for daring to urge scientific objectivity about theories of ge-

tellectual's but the voice, here, is Hearst's—or, at least, Dubinsky's.

THAT SUCH HEARST-DUBINSKY—"Third Force" hackneyed stuff can be greeted by the Big Money literary press as "brilliant," "valiant," "compelling," etc., is a sure sign that today the intellectual defenders of capitalism can only offer the



FBI - NEW YORK

OCT 18 1949

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N.Y. Daily Worker

10/14/49 P. 12 Col. 1

Big Money Press Goes Wild Over 'Vital Center'

# Schlesinger: Wall St.'s Top New Mediocrity

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SO, THIS IS deliberate and callous lying, but the *Saturday Review of Literature* calls the book "brilliant and vital." The *Times* says it's "bold" and "defiant" and goes on to report that, "the fury is poured out on those who swerve toward Communism, because they have tainted the name of liberal." (Schlesinger, it should be mentioned, writes not only as a "Fair Dealer"—he's one of the founders of the ADA, whose function has been to give Truman a "liberal" camouflage—but, also, save the mark, as a New Dealer who oppose the right!)

The *Tribune* isn't unhappy, nevertheless, when Schlesinger is "hard on the Progressives . . . they mistook their private frustrations for social grievances. . . They have "failed to appreciate human depravity and evil in the world." The *Trib* isn't particularly glum when it notes that "Mr. Schlesinger roundly scolds American liberals and intellectuals for their long acquiescence in Communist outrages, for their tardiness in recognizing the wickedness of Communism." For Schlesinger has pointed the accusing finger at them and has been nice enough to include himself as among those "fatally slow to recognize the danger on what we carelessly thought was our Left."

The hands are the Harvard in-



tellectual's but the voice, here is Hearst's—or, at least, Dubinsky's.

THAT SUCH HEARST-DUBINSKY—"Third Force" hackneyed stuff can be greeted by the Big Money literary press as "brilliant," "valiant," "compelling," etc., is a sure sign that today the intellectual defenders of capitalism can only offer mediocrity as their weapon. But you can't say their bosses aren't grateful. Despite the fact that the *Saturday Review* complains in a low tone, to be sure—that Schlesinger's "terminology is difficult" and the *Trib* of "a good deal of rhetoric," and the *Times* that "one suspects that he (Schlesinger) has associated too exclusively with the intellectuals," there's no doubt that they have and will continue to do everything to make *The Vital Center*, a best seller.

After all, one of the main attractions of the anti-Communist racket—in the publishing field—is that it's supposed to pay off.

FBI - NEW YORK  
OCT 18 1949

100-48274-76

*Character Assassination as a 'Cultural' Weapon*

# The Post, Lerner, Sartre

By BARNARD RUBIN

TUESDAY'S New York Post ran a big headline on its front page "Tito Will Be Destroyed," Says Stalin's Hatchet Man" and the story with a Trieste dateline, was about Vittorio Vidali who, the Post said, in boldface-type, "had a curious tendency to be very near the spot when a known anti-Moscow radical had been assassinated." The Post thus deliberately plants the impression on its readers that Trieste Communist Party leader Vidali is an assassin—**ALTHOUGH IT DOES NOT PRODUCE A SOLITARY FACT IN ITS STORY TO SUBSTANTIATE THAT IMPRESSION!**



The assassin here is the Post itself—the assassin of a man's reputation—for Vittorio Vidali is one of the heroes of our time, one of the early fighters against Mussolini's fascism and, as men who fought against fascism in Spain can tell you, one of the great figures of the International Brigade. He was known, at that time, as Carlos Contreras.

NOW, ALTHOUGH OTHERS may debate the fact that art is a weapon, the ruling class has never doubted it and has always used the weapon; and the big lie that Communists utilize assassination became a peculiar factor on the cultural front, particularly in the theatre section of that front, last season, with the Broadway production of Jean-Paul Sartre's play *Red Cloves*. This season, the play is out again—in book form, titled *Dirty Hands*—along with two other Sartre plays, published by Alfred A. Knopf. You may recall the controversy about the Broadway production. There was evidently plenty of money behind the play: Charles Boyer was engaged to play the lead and the drum beating of a high-powered publicity drive was heard throughout the land. But then came the first intimations that the play was a dud; despite Boyer's best efforts, dull and tasteless. More publicity then as Sartre threatened legal action on the grounds that his play had been fundamentally changed, counter charges by the producer and a great to-do—at least in the press—for the publicity, as it turned out, was the only reason for the to-do.

SARTRE BECAME alarmed at the possibility that he might be classified as merely a red-baiting playwright and denied that his play was anti-Communist. Boyer joined in the denial, but in the New York press the main defender of the play was Max Lerner, the columnist for the Star and now for the Post—the same paper still peddling the "Communist-assassin" lie.

Lerner devoted entire columns to promoting the play and attacking its critics. His main point was that critics of the play had failed to check Sartre's play as originally written, as he had, against the Broadway version. In his attack, he included a completely distorted version of this

more throughout, in addition, of course, to the key business of the party having a prominent leader (Hoederer) murdered because he was pulling a Browder.

2. The red-baiting, generally, is on an even lower level, if possible, than the Broadway production. I quote from pages 148-149:

"Olga (a horrible, Hearstian caricature of a woman Communist—B.R.): The party has changed its policy. . . . When we sent you to Hoederer's our communications with the Soviet Union were severed. We had to decide our line by ourselves. . . . His (Hoederer's) attempt

CLIPPING FROM THE

N. Y.

DATED

Daily Worker  
9/15/49 P. 12 Col. 1

FBI - NEW YORK  
OCT 17 1949

# The Post, Lerner, Sartre Do a Job Together

By BARNARD RUBIN

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You may recall the controversy about the Broadway production. There was evidently plenty of money behind the play: Charles Boyer was engaged to play the lead and the drum beating of a high-powered publicity drive was heard throughout the land. But then came the first intimations that the play was a dud: despite Boyer's best efforts, dull and tasteless. More publicity then as Sartre threatened legal action on the grounds that his play had been fundamentally changed, counter charges by the producer and a great to-do—at least in the press—for the publicity, as it turned out, was the only reason for the to-do.

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Lerner devoted entire columns to promoting the play and attacking its critics. His main point was that critics of the play had failed to check Sartre's play as originally written, as he had, against the Broadway version. In his attack, he included a completely distorted version of this critic's review (at that time I was reviewing theatre under the Lee Newton byline). A letter was thereupon sent off to the Star which said, among other things: "Mr. Lerner's critical opinions are one thing but his deliberate misinforming of his readers is another."

My review of Sartre's *Red Gloves* made one major point—that the action of ALL versions of the play is based on a fundamental and conscious lie: That, according to Sartre, the Communist Party believes in and uses assassination as a political weapon. Every political literate knows that Communists over the world unequivocally and unqualifiedly oppose the use of assassination as a political weapon.

"When a politically literate playwright like Sartre deliberately uses a hackneyed slander as the main action in his play, Mr. Lerner, it seems, can use the columns of the Star to peddle it: He cannot, however, expect informed people to believe therefore in his intellectual honesty and integrity."

WITH THE TRANSLATION of the Sartre play as it was originally written now publicly available here in the Knopf edition, the record can be completed. And everyone interested can now check for themselves the following facts:

1. The original Sartre play emphasized even more strongly than the Broadway version the big lie that Communists are assassins. In the first seven pages alone, there are three references to it and innumerable

more throughout, in addition, of course, to the key business of the party having a prominent leader (Hoederer) murdered because he was pulling a Browder.

2. The red-baiting, generally, is on an even lower level, if possible, than the Broadway production. I quote from pages 148-149:

"Olga (a horrible, Hearstian caricature of a woman Communist—B.R.): The party has changed its policy. . . . When we sent you to Hoederer's our communications with the Soviet Union were severed. We had to decide our line by ourselves. . . . His (Hoederer's) attempt was premature and he was not the right man to direct such a policy."

"Hugo (the 'Communist assassin'—B. R.): So he had to be killed; that's clear."

The old "Moscow line" right up there with the assassination lie.

This is the kind of junk that the Post's Lerner was promoting as the great, symbolic play of our time. This is why Sartre has been built up to the status of a major celebrity.

This is why we have to remember that not only is a newspaper like the Post, which thinks nothing of slandering a great anti-fascist hero, Vittorio Vidali, a weapon in the class struggle, but so is art—in all its forms.

FBI - NEW YORK  
OCT 17 1949

100-48274-77

N. Y.  
DATED

blem

# Why the Theatre Is

ir insatiable need for expansion, the new media have completely upset the local housing situation. The Theater stands by itself, pless and humiliated, while after another of her remaining homes are sold from under to the motion-picture chains hurriedly converted, with h and chromium, into radio- l video-playhouses. (In New k City, there are three more process of transformation ht now.)

In America today there may ten practicing producers able finance their own productions d less than half that number o are willing to do so. In this spect their methods differ dely from those of their pre- cessors. This is not to say that e producers of yesteryear were date and solid tycoons operat- g in the manner of Lombard reet Bankers. They took their oney where they could; often ey blew it sky-high. They did, owever, regard the business of eparing and producing and nning plays as a hazardous but ontinuing operation, in which rofit and loss were balanced on eir books over a period of years and from it they not infrequently merged in the black. (Most of e leading showmen of the time ould in fact make quite substan- al fortunes out of their busi- ness: e.g. Frohman, Belasco, Woods and Brady.)

Today even the most consistant and successful of our showmen handle each of their productions s individual ventures, with sep- arate financing and separate ooks. They regard them as olatod projects, one-shots rather han incidents in a continuing business. There are good reasons or this:

The real estate situation which as completely separated the owners of the playhouses from the men who produce the shows hat fill them. In most cases



**FATHER (Howard Lindsay):** Life with him—ten years ago—cost producers \$23,000. **LIFE WITH MOTHER**, last season, with the same cast in the same theatre cost \$95,000.

theatrical financing is aimed to cushion this fiscal inequity.

**The rise in the cost of production:** The recent inflation has injured most us to the notion of bloated prices, but theatrical costs are something quite special. One tidy example is to be found on the books of Mr. Oscar Serlin, producer of **Life with Father**. To take up the curtain on that most successful of all Broadway shows, in the fall of 1939, cost \$23,000. Nine years later, with the same cast and in the same theater, **Life with Mother** cost \$85,000—more than three-and-a-half times as much.

At present levels not only can most producers not afford to finance their own shows, even if they had the money they could not afford the risk. A director-producer who can put on a routine comedy—as George Ab-

ing for "product" with which to fill their expanding theater chains, who could be counted on to supply it. Nowadays the only remaining Titan does not bother much with production; he has his hands full collecting the profits from the controlled contraction of his former empire; he contents himself with financing random operettas and with salvaging an occasional show in distress, on rigorous terms.

More recently it was Hollywood, on its incessant prow for movie material, that pumped cash into Broadway—pumped it, through play purchases, at the rate of nine million in three years, plus several hundred thousand a year directly invested in play production. Now that stream, too, seems to have dried up. In the past year, only two major Broadway productions have been purchased by Hollywood:

That was the last of the big donors. Today, between Broadway and total anemia, there stands nothing but that small group of angels who—partly as a business, partly as a hobby; some as an investment, some as a gamble; some recklessly, some with infinite forethought; some singly, and some in so-called syndicates—have taken upon themselves, in these parlous times, to act as the bankers of Broadway.

The Angel is a familiar figure on Broadway. He used to hover on its fringes; now he has moved dead center. His money is of many colors. It runs all the way from folding-money too hot to bank to the Wall Street lawyer's check. It may be money picked up with ease over a second Martini or money laboriously dredged up through dozens of desperately tedious and embarrassing auditions and readings. It may be money

CLIPPING FROM THE

N. Y. *Daily Worker*  
DATED 9/20/49 P. 12 Col. 1

FBI - NEW YORK  
OCT 19 1949

# How and Why the Theatre Is Dying

By Bernard Ruben

The Broadway theatre succeeds in getting worse each successive season—no mean feat—but things are so bad these days that the present season, at this late date, hasn't even started yet (if one excepts Blackouts 1949—which by the way, one definitely should.) There will, of course, be many an analysis as to the why's and wherefores of the decline; and in this month's *Harper's*, John Houseman, the well-known producer, director and theatre-writer takes a crack at it. Houseman reminds us that in 1912 there were, playing in New York City, thirty-eight legitimate shows; in Chicago, fourteen; in Philadelphia, ten.

Fifteen years later, the number of theaters in New York had doubled again. On New Year's Day 1928 there were 72 shows open for business on and around Broadway.

That was the peak. From then on the decline has been constant and accelerating. On last New Year's Day the number of shows available to Broadway theatergoers was 29; in Chicago, there were eight; in Philadelphia, only three. There are today less than half the theatrical productions of 1928 and less than two thirds the productions of 1912.

In New York City not one legitimate theater has been built in 22 years and not one is in immediate prospect. Twenty years ago, there were 75 playhouses available; today there are thirty-two—and they continue to vanish at the rate of two or three a year. The same is true the country over. Key cities like Pittsburgh, St. Louis, Baltimore, Kansas City and Cleveland boast one cavernous structure apiece. Los Angeles, with a growing population of over two million, manages to keep one legitimate theater open for about half the year.

It is difficult to remember that the Entertainment Business, of which the Theater is such a diminutive fragment, is a thing of very recent and monstrous growth. Movies: fifty years ago a curiosity; radio: barely a generation old; television: still in embryo—these represent, between them, a capital investment of about \$7,000,000,000! The five or six million which the theater painfully assembles to defray its whole season's productions are almost invisible next to the bankroll of \$400,000,000 expended annually on production by the motion picture industry. Radio billings total about two billion a year.

With infinite resources and

their insatiable need for expansion, the new media have completely upset the local housing situation. The Theater stands by helpless and humiliated, while one after another of her remaining homes are sold from under her to the motion-picture chains or hurriedly converted, with lath and chromium, into radio- and video-playhouses. (In New York City, there are three more in process of transformation right now.)

In America today there may be ten practicing producers able to finance their own productions and less than half that number who are willing to do so. In this respect their methods differ widely from those of their predecessors. This is not to say that the producers of yesteryear were sedate and solid tycoons operating in the manner of Lombard Street Bankers. They took their money where they could; often they blew it sky-high. They did, however, regard the business of preparing and producing and running plays as a hazardous but continuing operation, in which profit and loss were balanced on their books over a period of years and from it they not infrequently emerged in the black. (Most of the leading showmen of the time did in fact make quite substantial fortunes out of their business: e.g. Frohman, Belasco, Woods and Brady.)

Today even the most constant and successful of our showmen handle each of their productions as individual ventures, with separate financing and separate books. They regard them as isolated projects, one-shots rather than incidents in a continuing business. There are good reasons for this:

The real estate situation which has completely separated the owners of the playhouses from the men who produce the shows that fill them. In most great theatrical periods, the manager operated his productions and his playhouse as allied and inseparable activities; the one sustained, enhanced, and sometimes jeopardized the other. In New York, since the Theatre Guild gave up its playhouse many years ago, not one single producer of status regularly presents plays in his own theater. This may seem to free the manager from the fearful grind of producing shows to fill his theater; but it also reduced the continuity of his operation.

The tax situation, which imposes a very special hardship on a type of business in which occasional huge profits are expected to carry the hazardous operations of less favorable years. The recent pattern of



**FATHER (Howard Lindsay):** Life with him—ten years ago—cost producers \$23,000. **LIFE WITH MOTHER**, last season, with the same cast in the same theatre cost \$95,000.

theatrical financing is aimed to cushion this fiscal inequity.

The rise in the cost of production: The recent inflation has injured most us to the notion of bloated prices, but theatrical costs are something quite special. One tidy example is to be found on the books of Mr. Oscar Serlin, producer of *Life with Father*. To take up the curtain on that most successful of all Broadway shows, in the fall of 1939, cost \$23,000. Nine years later, with the same cast and in the same theater, *Life with Mother* cost \$85,000—more than three-and-a-half times as much.

At present levels—not only can most producers not afford to finance their own shows, even if they had the money they could not afford the risk. A director-producer who can put on a routine comedy—as George Abbott did *Room Service*—for around \$5,000 and make six-figure profits on it can take one or two such risks a season and think nothing of it. What he loses on the swings he will make on the roundabouts—twenty-fold. Not so at sixty or seventy thousand dollars a crack! One flop or two (they befall even the most cautious and inspired of showmen) and he and his company are out of business, or at the least seriously paralyzed for seasons to come. At such odds, why should he risk his own substance when there is plenty of other people's money available, on reasonable terms, at no risk to himself, and with no entanglement for the future? The answer is: he doesn't. He gets "backing."

Forty years ago it was the theater owners, eagerly compet-

ing for "product" with which to fill their expanding theater chains, who could be counted on to supply it. Nowadays the only remaining Titan does not bother much with production; he has his hands full collecting the profits from the controlled contraction of his former empire; he contents himself with financing random operettas and with salvaging an occasional show in distress, on rigorous terms.

More recently it was Hollywood, on its incessant prow for movie material, that pumped cash into Broadway—pumped it, through play purchases, at the rate of nine million in three years, plus several hundred thousand a year directly invested in play production. Now that stream, too, seems to have dried up. In the past year, only two major Broadway productions have been purchased by Hollywood.

That was the last of the big donors. Today, between Broadway and total anemia, there stands nothing but that small group of angels who—partly as a business, partly as a hobby; some as an investment, some as a gamble; some recklessly, some with infinite forethought; some singly, and some in so-called syndicates—have taken upon themselves, in these parlous times, to act as the bankers of Broadway.

The Angel is a familiar figure on Broadway. He used to hover on its fringes; now he has moved dead center. His money is of many colors. It runs all the way from folding-money too hot to bank to the Wall Street lawyer's check. It may be money picked up with ease over a second Martini or money laboriously dredged up through dozens of desperately tedious and embarrassing auditions and readings. It may be money from a well-heeled star-eager to back his own judgment of the play in which he has decided to appear. It may be money reluctantly contributed, in the form of deferred payments, by some theatrical supplier eager to get an order away from his competitors.

Two things these variegated monies have in common: they are investments in a single venture; and, in the event of loss, they must be tax-deductible. In the spring of last year, when a minor tax-ruling threatened to upset the present investment pattern (a "limited partnership" set-up which enables the investor to deduct his individual losses from his current year's income, and to realize his gains on a basis less severely taxable than straight income), a terrific caterwauling went up along the Main Stem,

and all current financing negotiations came to an abrupt stop.

The Big Angels let it be known that they were regretfully through with theatrical investment—and they probably meant what they said. Within a few weeks, a superior ruling had restored calm, but the incident revealed the very precarious base on which the present structure of play financing rests.

Here is a summary of Broadway's over-all financial statement for this same season: 1947-48. A total of 74 shows were put into production at an average cost of almost \$100,000 apiece. Of these, nine were smash hits; five paid back their investment and showed a slight profit; six more, though they were listed as hits and ran for several months apiece, finally paid back between five and twenty-five cents on the dollar; of the remaining fifty-four, forty-nine were a total loss and the other five never reached town at all.

The 1948-49 figures tell the same story. Of the season's first three months, *Variety* reported that "not within human memory has so much coin been dropped in such a short period." Of the sixty-three shows that opened, forty-eight were straight plays (eight hits), sixteen were musicals (six hits), and four were revivals (one hit). The money spent and lost on outright flops was \$4,535,000. On the hits, the sum spent was \$1,940,000.

Facts are good to have but there can be different approaches to the same set of facts. Tomorrow we'll indicate some of our differences with Mr. Houseman's basic approach.



**Lee Shubert:** Collects the profits.

Relationship of Workers to Modern American Drama

# Illusion of 'Freedom' in B

By Barnard Rubin

WHEN JOHN HOUSEMAN, the prominent theater man points to some of the economic difficulties facing the Broadway theater, as he does in this month's Harpers, no one can disagree. But there's one statement Houseman makes—and it's not only Houseman; every Broadway theater apologist makes it—which needs a public airing:

"The theater, in spite — or perhaps by virtue of its humble status, enjoys one inestimable advantage over its Gargantuan competitors: it is, today, the only completely free branch of Show Business. Untrammelled by major financial commitments and terrifying overheads, it is impervious to censorship; it can defy the icy squeeze of pressure groups. Alone in the entertainment world, the theater can, if it wishes, stay true to its creative instincts." (My emphasis—B.R.)

The Broadway theater is free, all right—free from any true working class ideas. The censorship here is as complete as if Eric Johnston was in the saddle. Call it invisible, if you will, but the censorship in this respect couldn't be more effective if the Un-American Committee was the Broadway theater's official censorship board.

Exaggerated? The facts speak for themselves.

It is no secret, for example,

that many Broadway theater people are radicals. Many have stumped for Wallace; have exercised some courage in taking public stands against the enemies of civil liberties and peace, for the rights of labor and Communists, and many are down on the public blacklists issued by the Un-American Committee and other such foul groups. On these lists you can find prominent producers, playwrights, actors, directors, etc.

Yet there is no really radical play on the Broadway stage now and there has been none for quite some time. For years there has been no play on that stage in which a trade unionist has had a sizeable, positive portrayal. As for Communists, all we've had have been "Communist" assassins, atombomb spies, etc.

The American dramatist—and this statement is made on the basis of innumerable conversations and personal interviews with working playwrights—who want to write in sincere, human, politically accurate dramatic terms about the real social, economic or political problems which face most Americans today—feels that he cannot write about them frankly and honestly—and get produced.

I spoke to one such playwright a while ago. This gentleman is a highly respected author who has been quite successful with his Broadway productions and here is how he defined the different types of "invisible censorship."

1. Censorship by capital investment. The tendency of investment capital—even by fairly small backers—is to lean toward the conservative side. There is only relative freedom—sex, topical allusions, etc.—as compared



ERIC JOHNSTON

... as if he was in the saddle



DALTON TRUMBO

sion prices. Most of those who can afford \$9.60 for a pair of tickets for one evening's entertainment — and the Broadway theater depends on such people—will not necessarily appre-

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I spoke to one such playwright a while ago. This gentleman is a highly respected author who has been quite successful with his Broadway productions and here is how he defined the different types of "invisible censorship."

1. Censorship by capital investment. The tendency of investment capital—even by fairly small backers—is to lean toward the conservative side. There is only relative freedom—sex, topical allusions, etc.—as compared to the screen and radio. (This playwright had a theory about the amount of freedom permitted being in inverse ratio to capital investment.)

2. Censorship by land rent and real estate interests. The conservative trend prevails because of the small number of theaters and the limited output possible—thus making the influence of the City Investment Co. and the Shuberts, the two theater monopolists, a force to



ERIC JOHNSTON



DALTON TRUMBO

sion prices. Most of those who can afford \$9.60 for a pair of tickets for one evening's entertainment — and the Broadway theater depends on such people—will not necessarily appreciate or applaud a play written from a working class point of view.

4. Censorship by film and subsidiary rights. The desire of producers to cash in by selling the film rights to a play always tends to reduce the social content of plays produced to the Hollywood level. Thus the Hollywood censorship code affects the theater.

5. Censorship by the critics. The power of the big money

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either to their critical under-  
standing or their integrity. It  
is attributed to the simple fact  
that many theater-goers cannot  
"shop around" or "drop in" on  
an evenings entertainment in the  
theater which costs \$9.60—as  
they would, say, the movies.  
Most feel forced to use what-  
ever guidance they can—in  
this case, the press reviews.

The playwrights and produc-  
ers know what to expect from  
the critics, who usually reflect,  
in their reviews at least, the  
social opinions of their employ-  
ers. During the cold war period  
this situation is more acute now  
than ever—witness the critics'  
vulgar performances last season  
with *The Traitor* and Dalton  
Trumbo's *The Biggest Thief in  
Town*.

The first play, a dull, trashy  
piece of junk, was praised to the  
skies because it red-baited fur-  
iously, raved about American  
"Communist" atombomb spies,  
attacked the Soviet Union, war-  
mongered like mad and attacked  
academic freedom. On the other  
hand, Dalton Trumbo's unpre-  
tentious, witty comedy was the  
victim of a deliberate massacre  
by these critics. The reasons were  
simple enough. Mr. Trumbo is  
one of the courageous "Holly-  
wood Ten" who told the un-  
Americans where to get off and  
then had the unmitigated gall to  
satirize the "wealthiest man in  
town" in his first play after that.  
Angels are keeping in mind what  
happened to Mr. Trumbo and  
his courageous producer, Lee  
Sabinson. The play lasted a  
week.

There are still, however,  
those who claim, although they  
do so now more feebly than  
ever, that there is one group of  
exceptions to the above. This  
is the group which writes so  
expertly, so brilliantly, that the  
barriers of the money control-  
lers melt before the burning  
flame of genius and the money  
controllers themselves hasten to  
cash in on the phenomena de-

Shaw was the example par ex-  
cellence these claimants have  
in mind. His best plays seethed  
with radical ideas, and com-  
mercial theater produced Shaw's  
plays and thrived on them. (The  
fact that it took years to get

Shaw's plays commercially pro-  
duced and that they were per-  
formed, at first, only in non-  
commercial experimental thea-  
ters, is usually ignored.)

Yet Shaw himself was the  
first dramatist to frankly admit  
—well, we'll let the old master  
speak for himself. The follow-  
ing quotes on the subject are  
from a document well known  
to students and historians of the  
drama:—Shaw's *Letter on the  
Principles That Govern the  
Dramatist in His Selection of  
Themes and Methods of Treat-  
ment*:

"I do not select my methods:  
they are imposed upon me by  
a hundred considerations . . .  
by the economics of theatrical  
commerce.

"I have to think of my pocket,  
of the manager's pocket, of the  
spectator's pocket.

"I have to consider theatrical  
rents, the rate of interest needed  
to tempt capitalists to face the  
risk of financing theaters . . .  
etc., etc.

Let us remember, too, that  
Shaw never wanted to be a  
spokesman for the workers in  
his plays. They were written  
for his middle class theater  
audiences. Shaw's best plays  
are a joy to read or hear: but  
his "revolutions" are not to be  
achieved by workers; the capi-  
talists themselves should do the  
job; almost everyone except the  
workers. His reasons are bril-  
liantly and charmingly pre-  
sented: they just don't, how-  
ever, in most cases, hit the rul-  
ing class where it really hurts.  
Despite this, Shaw felt the "in-  
visible censorship."

Yes, it's true that "radical"  
plays have occasionally, in the  
past, been commercially pro-  
duced on Broadway. When  
there was a possibility of coin-  
ing a dollar on them there were  
plays against racial discrimina-  
tion, plays exposing money'd  
humanity.

But, if you've noticed, these  
plays did not actually present  
a fundamentally working class  
point of view; never represented  
a true revolutionary class ap-  
proach. (The titles coming to  
your mind are probably those  
produced in the '30's by left-  
wing and non-profit groups.)  
Again we ask the question: Has  
this decade of American theater  
seen a new, honest play about  
a worker, a trade unionist, a  
Communist?

Progressive theater people  
have to face it: for all practical  
purposes, an iron curtain sepa-  
rates the Broadway theater to-  
day from the American work-  
ing class. An iron curtain of  
high admission prices and alien  
ideology.

The working class and the  
theater both are the losers.  
Forces from both should get to-  
gether soon on the problem—  
each needs alliance with the  
other. But, first, the illusion  
about what John Houseman  
calls "the only completely free  
branch of Show Business" to-  
day, has to be smashed or thea-  
ter will never be the weapon  
for progress it should and can  
become.

# What Should Workers Believe About

## An Important Problem: Relationship of Progressive Movement to Film Industry Product

By ~~Barnard Rubinstein~~

MOST PEOPLE in the advanced section of the labor and progressive movement know that the big money press is an enemy of the people. It is an instrument of the ruling capitalist class and its purpose is to keep the people tied mentally, morally and emotionally to the profit system; to keep them from knowing who their true friends or enemies are by distorting the truth. It is controlled by big business; it is big business.

And on the occasion when one of these newspapers, the *New York Times*, the *Herald-Tribune* or the *Post* runs a "liberal" editorial, expressing, say, disappointment about a lynching (usually because it makes the profit system look bad in contrast to the Soviet Union), no mature progressive thinks, therefore, that the big money press is thereby turning over a new leaf. He knows that the concern expressed is caused only by the fact that the struggle for Negro rights has reached such mass proportions that it must be dealt with—but only for the purpose of distorting its causes, concealing its enemies and throwing it off the track of true effectiveness.

The progressive knows that the monopoly press is not, cannot be, will never be—by definition, because it is monopoly controlled—"a reflection of the people's feeling and aspiration."

Yet, when it comes to another monopoly-controlled means of communication—the Hollywood film industry—there are progressives who feel that it can be, in John Howard Lawson's words—for it is his phrase—"a reflection of the people's feeling and aspiration."

NOW I HAVE a profound respect and admiration for John

### DO YOU KNOW THESE NAMES? THEY'RE NOT UP IN LIGHTS

Perhaps you've never heard of them. Their connection with the movie industry is usually shielded from publicity, but they, not the names up in lights, represent the real power in Hollywood. These men (this is a sampling; we could have listed many more bankers, etc.), are directors of the major movie companies under which they are listed. Have a look at their banking and industrial connections:

**LOEW'S (Metro-Goldwyn-Mayer):** Henry Rogers Winthrop—New York Stock Exchange, director U. S. & Foreign Securities Corp., Internal Securities Corp. William A. Parker—president and director Incorporated Investors, trustee of Management Associates, Commonwealth and Southern Corp.

**PARAMOUNT:** Harvey D. Gibson—banker, affiliated with New York Trust Co., Manufacturers' Trust Co., transit and insurance companies. John D. Hertz—of Consolidated Vultee and Tidewater Oil. Stanton Griffis—partner in Wall Street house of Hemphill, Noyes.

Maurice Newton—partner in Hallgarten & Co., with interests in Anaconda Copper, rubber, petroleum, tobacco companies. A. Conger Goodyear—manufacturer and financier.

**TWENTIETH CENTURY-FOX:** Robert Lehman—of Lehman Brothers, General Foods, Pan-American Airways, American Cable and Radio Corp., Gimbel Bros.

John R. Dillon—Partner in Hayden Stone & Co., director Lone Star Cement Corp., Southern Phosphate Corp., Curtis-Wright Corp.

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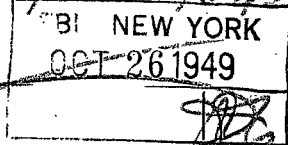
on violence, crime avoidance and distorted realities, etc. Many of our daily short stories run on reactionist themes. on indefinitely about "entertainment" these papers but I believe that's enough out that part of the point is that in our monopoly capital era certain that if the is to have any social be reactionary.

**EVEN DURING** the a section of capital war with the New Deal the war-time alliance with the Soviet Union, the effect of a small number of films reflected this—almost a timid and half-hearted was lost under the weight of thousands of junky films. Then as now, were only propaganda for the fall of ethical standards of the under the thin veneer of "entertainment." Even the total, the overall of the Hollywood industry is reactionary.

To avoid the ill-effects

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NOW I HAVE a profound respect and admiration for John Howard Lawson. From his days in the old New Playwrights Theatre when, in 1927, he, Mike Gold, Emjo Basshe and others, first organized a theatre devoted to the workers' cause; to the present, Lawson's contributions to this country's culture have been vital and continuous. His play—*Processional*, *Loudspeaker*, *International*, *Success Story*, *Gentlewoman*, *The Pure in Heart*, *Marching Song*—all are landmarks in the history of the theatre. In Hollywood he wrote some of the better scripts, as well as some not that good. His book, *The Theory and Technique of Playwriting* is one of the very top books of its kind; many consider it, with plenty of justification, the very best. The book on American history he's now working on, from the little I've seen of it in print, promises great things.

The American people are indebted to Lawson's valiant and self-sacrificing fight for their civil liberties against the Un-American Committee, in conjunction with his brave colleagues of the Hollywood Ten. With them, he is now barred from the industry—because of it. Lawson is a man of genuine stature; along with many others, I've learned a lot from his pioneering work in the theatre; so it is not particularly easy for me to take issue with him in print. But I must because this issue is so politically important to the progressive move-

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ment, and Lawson's line on it, I believe, can mislead the movement.

THE ISSUE as I see it, is—what should the progressive movement's attitude be toward the Hollywood film industry? Should it be the same attitude as toward the monopoly press: expose it, condemn it, try to weaken its hold on the people; teach them to be contemptuous of it?

Or should it be Lawson's attitude on this as expressed in his *People's World* article, reprinted in the Sept. 23rd *Daily Worker*? Lawson's opinion is that there is an "inescapable contradiction between the function of the film as reflection of the people's feeling and aspiration, and its control by the people's enemies" which makes possible the utilization of Hollywood for the production of films useful to the people in their struggle for peace and progress.

As opposed to what he considers a negative and one-sided approach of mere opposition to bad films, Lawson calls for "recognition of the social function of the film and the role it can play in the present situation. . . . Today, progressive artists have increasing responsibilities and rewarding opportunities. . . . We (the Hollywood Ten) believe that we can perform a useful service to the people, in writing and producing motion pictures which reflect their traditions and contemporary struggles. We intend with the help of other artists and the aroused activity of the audience, to give an affirmative answer to question—'Is there any hope for Hollywood?' The answer—and it will not be long delayed—will be written on film."

THE FUNDAMENTAL fallacy here, I believe, is Lawson's failure—in his argument, at least—to dis-

tinguish between the film as an art form and the Hollywood film INDUSTRY. One can say of any art form that its function is to reflect "the people's feeling and aspiration"; but one cannot say that such is the function of a monopoly-controlled industry like Hollywood anymore than one can say it of the big money press. THE FUNCTION OF BOTH IS EXACTLY THE CONTRARY; both—now that the movie industry is as (ruling) class conscious as the press—are out to deliberately distort and weaken the people's feeling and aspiration.

True, journalism may not be considered an art; but it is certainly a craft, and as with any communicative craft, it could also be said as with film, that its function is to reflect "the people's feeling and aspiration." But when the craft is at the service of monopoly capital, progressives have no illusions about the situation and do not for a moment believe that other progressives working for the *New York Times*, the *Scripps Howard* or *Hearst* press—as some do—can write and produce newspaper editions which will consciously "reflect the people's feeling and aspiration" or that they can "give an affirmative answer to the question—'Is there any hope' for the big money press."

"BUT THE MOVIES sell entertainment," can be another objection to the analogy. For one thing, so does the big money press. As a matter of fact, that is exactly what the largest circulation newspapers, the *New York Daily News* (McCormick), the *Hearst* press, peddle in a large section of their rags.

There's the big staple: the comics. And, by the way, notice the resemblance between the material in both the comics and the average Hollywood film: emphasis un-American Committee's and to



on violence, crime, escapism, avoidance and distortion of social realities, etc. Many of these papers run daily short stories featuring reactionary themes. One could go on indefinitely about the "entertainment" these papers feature—but I believe that's enough to carry out that part of the analogy. The point is that in both mediums monopoly capital control makes certain that if the entertainment is to have any social effect it will be reactionary.

EVEN DURING the days when a section of capital was going along with the New Deal and during the war-time alliance with the Soviet Union, the effect of the very small number of films which reflected this—almost always in a timid and half-hearted manner—was lost under the weight of thousands of junky films. Films which, then as now, were only, in essence, propaganda for the false moral and ethical standards of capitalism under the thin veneer of "entertainment." Even then, I repeat, the total, the overall effect of the Hollywood industry was reactionary.

To spread the illusion today, that a monopoly capital controlled industry will permit itself to produce films which will challenge its basic values is to spread the same kind of illusions we are at present combatting about the monopoly capital system itself.

BUT LAWSON SAYS that if "the same principle were applied to the whole field of political and trade union action, we would abandon the fight for peace and progress on the ground that nothing can be won until the present social framework is replaced with something new." Now this, I maintain, is a completely mistaken comparison.

Lawson here is equating the relationship between the workers and the owners of an industry—with the product of the industry.

The fact that a factory worker has no say about what he produces has never, doesn't, and will never, stop us from trying to organize him—on the political, as well as the economic front—to better his conditions. And if we had to depend on a change in the monopoly-controlled press or movie industry to fight for peace, we would never have begun that fight.

THERE ARE important struggles for the progressive movement to undertake concerning Hollywood. David Platt's columns have indicated many. But they can only be carried out effectively on a mass basis when its participants have no illusion about the nature of the industry.

For example, it is the duty of progressives: To support the organized fight of all screen workers against their exploiters and to establish progressive trade unionism in the industry.

It is the duty of all to fight against the blacklisting of Hollywood artists whose political beliefs may not coincide with the

insist on the return of the Hollywood Ten to the industry.

It is our duty to fight against war-mongering, anti-labor and chauvinist films.

PROGRESSIVE Hollywood artists should, however, realize that those extremely narrow limits of ideological decency in film which the industry permits them on rare occasions, cannot be adopted or approved by the advanced labor and progressive movement. These narrow limitations are not, of course, caused by the artist; they're imposed by finance capital control of the industry, and, naturally, progressive artists in Hollywood, as progressives anywhere, will try to do the best they can.

But the advanced working class movement cannot therefore adopt its ideological standards to those of monopoly capital—even its most "liberal" product. Just as we cannot adopt the standards of the big money press because of the type of editorial which we may see in it occasionally, ostensibly condemning some individual outrage against a Negro.

Like this press, Hollywood will also turn out an occasional movie these days ostensibly doing the same thing; but, again, because the struggle for Negro rights has reached such mass proportions that it must be dealt with—but only for the purpose of distorting its causes, concealing its enemies and throwing it off the track of true effectiveness. The fact that some progressives may have worked on these films doesn't alter the fact—despite their best subjective intentions.

Once they started to deal with a subject like Jim Crow within the limitations imposed by the control of finance capital—the same finance capital responsible for the maintenance of Jim Crow—distortions were inevitable.

So if even the progressive is forced to turn out distorted stuff on the very few occasions when he does get to tackle a subject of importance, he particularly should try to comprehend the rotten, the corrupting, the unclean effect that thousands of Hollywood films have had upon our people.

The attitude of the progressive toward the monopoly controlled Hollywood film industry, in my opinion, can only be identical with his attitude toward the monopoly press. But, more important than his individual attitude is his social, his political, his programmatic relationship to it.

THE WORKING class and progressive movement's programmatic relationship to the Hollywood total product can only be that of a political enemy. Day after day the Hollywood movie degrades and poisons the people's minds, inculcates them with the ideology and morality of the class enemy, weakens their class consciousness. We must, in turn, meet this attack by a continuous counter-attack of exposure, ridicule, condemnation to the point where people feel the same contempt for the Hollywood movie that so many of them feel for the monopoly press. The people must be educated to know that the Hollywood monopoly-controlled film industry and its products are their enemy. Battles can be lost because of failure to know who and where is the enemy.



**Federal Bureau of Investigation**  
**United States Department of Justice**  
New York 7, New York

~~CONFIDENTIAL~~

October 18, 1949

MEMO:

RE: BARNARD RUBIN;  
SECURITY MATTER - C

FOIA b (7) - (D)

On 6/6/49, Confidential Informant   made available to the New York Office evidence concerning the above captioned subject, obtained from 35 E. 12th Street, New York, N. Y. This building is occupied by the following organizations, which are all under the control of the Communist Party: Freedom of the Press, Inc. ("Worker" and "Daily Worker"); Morning Freiheit Association ("Morning Freiheit" and "Jewish Life"); Workers' Bookshop; Wholesale Book Corporation; F & D Printing Company; 12th - 13th Realty Corporation; Communist Party - U.S.A.; Communist Party - N. Y. State; Communist Party - N. Y. County.

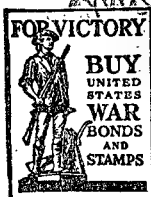
It will be noted that each exhibit bears the date received, and the holographic initials of Special Agent H. P. Larson and Special Employee A. E. Faller, who can testify to legally admissible character of the exhibit.

Strict care must be exercised so that the existence of this important source of evidence will not become known to any outside agency.

For original evidence see exhibit # 1A 574 in file # 97-169.

Description of exhibit:

Receipt forms of the D.W. indicating receipt of \$5 from 17 employees of the D.W. for "Loans Received. The employees are identified as Howard, Brown, Kanter, Pittman, Raulx, Robinson, Sreog, Rubin, Platt, Jones, Hartwell, Goldman, F. Gordon, M. Gordon, Ellis, Berry, and Beane. A copy of this memo is being designated for each individual's case file.



HPL:LR  
100-48274

100-48274-81  
F. B. I.  
OCT 18 1949  
N. Y. C.  
ROUTED TO 956

EDWARD SCHEIDT  
Special Agent in Charge

MEMO: SAC

October 24, 1949

FRANCON OF THE PRESS CO. INC.;  
INTERNAL SECURITY - C

FOIA b 7 - D

[redacted] furnished a handwritten memo to SA H. P. Larson and SE A. E. Paller on 9/15/49 obtained from 35 E. 12th St., the office of the Daily Worker. The memo is entitled "Weekly Checks" and lists was following:

	Check	W.T.	U.S.	Wages
GEORGE MARION	\$53.75	5.60	.65	65.00
CLARA S. HALL	"	"	"	"
RALPH HAZARD	46.95	7.50	.55	55.00
R. HENRIKSEN	50.65	3.20	.35	55.00
WM. ALLAN	50.65	3.80	.55	55.00
V. LOUGHELY	37.20	7.00	.45	45.65
H. H. CHILDS	62.50	7.50	.66	65.66

Amalgamated Bank - Payroll check (employees in NYC are paid in cash)

Amalgamated Bank 123. Expense Check

F. & D. Printing Co. 400. - less amount of bill - show the \$400 as a loan on stub.

IRA WEISSMAN 125.

Special articles

United Press

\$115.

(11/20 and 11/27)

Postmaster, NY

C.C. and G.P.O. on 11/20, 11/27.

Friday A.M. - Advertising Salesmen's checks. No social security to be deducted from HENRY FULMER and L. GRAVESTON. BOB ALBERT owes money on loan, be sure and deduct \$5 from net amount of his check each week. Withholding tax exemptions on salesmen are as follows:

FULMER (JOHN) 3 dependents; GRAVESTON (LOU) 4 dependents

ALBERT (JOHN) 4 " " ZITAN (JULIAN) 4 "

B. RUBIN - should give you expense voucher each week.

SILVIA MARIN - \$13 for edit. H. & P. (Newspapers & Periodicals) 11/27

Note following checks

M. A. GREENBERG \$100 - Auditing

Royal Bank of Canada (\$200.40 for corresp.

(MEXICO) GILBERT (Eugene) Aires Argentina correspondent -  
Hanna (Pollock) knows where the copy of the regular  
let or io.

cc: 100-75395 - George Marion  
100-23275 - Clara S. Hall  
100-11822 - H. H. Childs  
100-29883 - Ira Weisbach  
100-72376 - Lou Braunstein  
100-54106 - Robert Albert  
100-65686 - Sylvia Rubin  
100-48274 - Bernard Rubin  
100-74118 - Sylvia Marks  
100-50803 - M. A. Greenbaum  
MEM:JLR  
97-169

rec'd  
10/25/49

100-48274-82	
F. B. I.	
OCT 24 1949	
N. Y. C.	
ROUTED TO	FILE

Memo:  
97-169

" JUAN SANTOS RIVERA (Correspondent from San Juan, Puerto Rico)  
\$100 give check to Minna.  
Western Union \$100. for Correspondent, Sean Nolan, 9 Marlboro Pl.  
Dublin, Eire - give check to Minna.

Miscellaneous

An expense account comes from Washington, D.C. each week. Have  
GEORGE (MORRIS?) or BILL (MANNING?) O.K. and send check out together with  
paycheck, attach report to stub.

JOHN HORMAN sends expense account each week. Do same and send  
check paid as B.R.

Make tape out of loans each Friday AM and give to Minna for  
receipts and deduct from pay.

There are always I.C.U.s in Petty cash box for employees. Be  
sure and deduct them from pay.

MATRICE E. MURPHY  
Special Agent

# ell Anderson's 'Uncle Tom' Play on t

dent and Kurt Weill's  
Score III Used

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Duncan, Warren Coleman, Inez Matthews and other gifted Negro artists. Here is staging by Rouben Mamoulia—almost as skilled as the work he did with *Oklahoma!* and *Carousel* and almost expert enough to make us forget the Mamoulia of last season's turkey, *Leaf and Bough*. Here, above all, is a theme, taken from Alan Paton's novel *Cry, the Beloved Country*, which deals with the life of the colored people in South Africa—a place where the ruling class has subjected that people to the most foul, inhuman and bestial Jimcrow oppression.



TODD DUNCAN

Uncle Tom propaganda through the use of this character. This brother is the only militant Negro voice in the play. He has no illusion about the nature of the white ruling class, or the "justice" meted out to the Negro people. He despises the Uncle Tom characteristics of the pastor; calls him "faker-in-Christ." But as soon as we see the brother on stage, before the robbery, we see him in action as a Negro political leader.

And, Mr. Anderson warns, just see what kind of a man a "militant" Negro is: before our eyes he is selling out his people; callously instructing his henchmen how to fool one kind of colored people with obviously cynical promises of "social equality" and another with cheap Tammany Hall tactics.

The pastor's kingdom of heaven, attained by telling the white rulers which Negroes resorted to crime to escape the poverty inflicted by those same rulers, is obviously much more attainable than social equality. Or so sayeth Pastor Anderson.

As the time for his son's execution draws near, the Pastor tells his congregation that he can no longer serve them. His son has killed their benefactor who had helped maintain the little church financially. The congregation wants him to remain but he insists on sacrificing himself for their welfare. The wealthy estate owner happens to overhear all this and is deeply touched. Overcoming his white supremacy feelings he comes to the pastor's humble home while the latter is watching for the sign of his son's hanging. This time it's the pastor who is bitter; but the wealthy one offers consolation and friendship and the curtain falls on the pastor offering

MR. ANDERSON has taken all this and, with great dexterity, turned out an Uncle Tom propaganda play on the Negro question. As Hollywood has been doing recently, Anderson adopts the "lets be kind to the Negro" attitude in order to knife them more efficiently. For, with the Negro liberation movement so militant and so far advanced today, its enemies lose nothing by admitting that the Negro is mistreated and that one can feel sorry for him—particularly when, by so doing, the failure to pin responsibility for Jimcrow can be easier avoided. And, above all, with this approach, it is easier to put across the propaganda that the Negro himself is, in some way, responsible for the brutalities inflicted upon him by the conscious or unconscious stooges of the white ruling class and for the horrible conditions of his existence.

This is exactly what Mr. Anderson does with this "musical tragedy" of a small town South African Negro pastor whose son, misled by two other young Negroes,

And, behold! in South Africa three Negroes on trial for killing a wealthy white man, do get a fair trial! In fact, so scrupulously fair is the judge, the prosecuting attorney, etc.; that the thought occurred to me while witnessing this remarkable trial that I should perhaps suggest to the attorneys of the American Communist leaders that they should apply for a change of venue to South Africa.

Again, so scrupulously fair is the trial that two of the Negroes, utilizing perjured testimony are acquitted by the court although the judge and everyone else are convinced of their guilt. I should mention, too, Mr. Anderson's remarkable concept of the South African police force whose members are unfailingly courteous to poor Negroes on the streets as well as in the unprejudiced court room.

CLIPPING FROM THE

N. Y. *Daily Worker*

DATED 11/2/49 P.M. Col. 1

FBI - NEW YORK

NOV 28 1949

# Maxwell Anderson's 'Uncle Tom' Play on the Negro

Terrific Negro Talent and Kurt Weill's Brilliant, Militant Score III Used

By Barnard Rubin

IT'S BEEN increasingly noticeable, in the last few years, that more and more theatre people (excepting, of course, the commercial press drama critics) have been getting wise to Maxwell Anderson. They are beginning to realize that, despite his reputation in the drama textbooks, he is today nothing more

Duncan, Warren Coleman, Inez Matthews and other gifted Negro artists. Here is staging by Rouben Mamoulian—almost as skilled as the work he did with Oklahoma and Carousel and almost expert enough to make us forget the Mamoulian of last season's turkey, Leaf and Branch. Here, above all, is a theme, taken from Alan Paton's novel Cry, the Beloved Country, which deals with the life of the colored people in South Africa—a place where the ruling class has subjected that people to the most foul, inhuman and bestial Jimmerow oppression.



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This is exactly what Mr. Anderson does with this "musical tragedy" of a small town South African Negro pastor whose son, misled by two other young Negroes, participates with them in a burglary and, because of nervousness, kills the son of the wealthy white estate owner they're robbing. The victim had been a "friend of the colored people" and had upset his father by violating some Jimmerow taboos. The pastor pleads with the wealthy estate owner for the life of his son. But the answer is that the rich man wouldn't think of influencing the court where the young Negro is going on trial, for there he'll get a fair deal.

Uncle Tom propaganda through the use of this character. This brother is the only militant Negro voice in the play. He has no illusion about the nature of the white ruling class, or the "justice" meted out to the Negro people. He despises the Uncle Tom characteristics of the pastor; calls him "faker-in-Christ." But as soon as we see the brother on stage, before the robbery, we see him in action as a Negro political leader.

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But the rich man had previously made an impassioned speech to the pastor to the effect that some peoples such as the "blacks," because they have no "self-control" no "responsibility" must be ruled by the "responsible" whites. This was never, at any time, answered during the play. To the contrary, most of the incidents presented by Anderson were designed

exactly to "support" that theme.

THE AMAZING characteristic of the production is that so much of the Weill music runs counter to the Anderson words. The music for the Fear number, for example, has strong sparks of militancy, rebelliousness and bitterness which Weill, using short, sharp phrases, fans into an almost explosive mood.

When the pastor is searching frantically for his son the composer works up a terrific emotional excitement with crescendos; here he takes a musically simple theme and intensifies it by acceleration; not an obvious acceleration, but an inevitable, an inextinguishable acceleration which creates an atmosphere completely at odds with the general Uncle Tom atmosphere. But this didn't phase Mr. Anderson. He "managed" it.

TODD DUNCAN plays the pastor, and this noted Negro artist displayed again, as he did in Porgy, that artful mastery of his flexible baritone and his complete ease, in the difficult combined acting-singing medium. Warren Coleman, Inez Matthews, Julia Mayfield, William Greaves, Frank Roane, Julian Mayfield and Sheila Guyse, all these Negro actors revealed a wealth of talent. Leslie Banks did what he could with the rich man's part; but the surprise of the evening was a 10-year-old Negro lad, Herbert Coleman, who sang Big Mole, a sort of Paul Bunyan work song.

Master Coleman's voice is the most distinguished voice of his age group I have ever heard. Vibrant, resonant, ringing, deep and most pleasant, qualities rare enough in well and long-trained adults, but breath-taking when embodied in a child. I say child, yet his poise and dignity is that of the mature adult. What a tragedy that such talent, as well as all other Negro talent in this show is on display in something which serves so badly the people it comes from. If the house at the performance I attended is any indication, the commercial press critics did well by Mr. Anderson. No wonder; Mr. Anderson has done well for their bosses.

LOST IN THE STARS, a musical play based on Alan Paton's novel "Cry, the Beloved Country," with words by Maxwell Anderson, music by Kurt Weill, settings by George Jenkins, costumes by Anna Hill Johnstone, staged by Rouben Mamoulian and presented by the Playwrights' Company of the Music Box Theatre with the following cast:

Leader ..... Frank Roane  
 Anstey ..... Joseph James  
 Nita ..... Elaine Richards  
 Grace Kumalo ..... Gertrude Jeannette  
 Stephen Kumalo ..... Todd Duncan  
 The Young Man ..... Lavern French  
 The Young Woman ..... Leslie Banks  
 James Jarvis ..... Judson Rees  
 Edward Jarvis ..... John Morley  
 Arthur Jarvis ..... Warren Coleman  
 Paulus ..... Charles McKen  
 William ..... Roy Allen  
 Jared ..... William C. Smith  
 Alex ..... Herbert Coleman  
 Foreman ..... Jerome Shaw  
 Mrs. Mize ..... Gertrude Harvey  
 Hlabani ..... William Marshall  
 Eland ..... Charles Clumwell  
 Munda ..... Sheila Guyse  
 Johannes Fauri ..... Van Greaves  
 Matthew Kumalo ..... William Greaves  
 Abertum Kumalo ..... Julian Mayfield  
 Rose ..... Gloria Smith  
 Fida ..... Inez Matthews  
 Policeman ..... Robert Byrn  
 White Woman ..... Bruta Ramoska  
 White Man ..... Mark Kramer  
 The Guard ..... Jerome Shaw  
 Burton ..... John W. Stanley  
 The Judge ..... Guy Spain  
 Villager ..... Robert McFarlin

than a purveyor of slickly-done, shallow theatricalities which, usually, in essence, are only dramatizations of the soaring philosophy found in the current Saturday Evening Post.

LOST IN THE STARS, however, does more than confirm that opinion; it also displays Mr. Anderson's exceptional ability to cheapen and degrade the talent and material he works with.

Here is some of the best music heard on Broadway in a long while—Kurt Weill's best job, I believe, since his unforgettable score for Bertolt Brecht's Three Penny Opera. Here is acting and singing of high technical quality by Tod

NOW IT IS interesting to note how Mr. Anderson puts over his

N. Y. Daily Worker  
 DATED 11/7/49 P.M. Col. 1

# **Barnard Rubin, Theatre Workers In Theatre Forum**

Barnard Rubin, drama critic and feature editor of the Daily Worker, and five prominent theatre artists will speak at a forum presented by Progressive Playwrights entitled 'The Theatre at the Crossroads' this Sunday, Nov. 13, 8:30 p.m. at 77 Fifth Ave.

Theatre workers who will speak at the Forum include playwrights; a scenic designer, actors and an official of People's Drama, producers of last summer's 'They Shall Not Die'. Admission 40 cents.

*if*

CLIPPING FROM THE

N. Y. *Daily Worker*

DATED *11/11/49 P. 12 Col. 3*

*100-48274-54*

FBI - NEW YORK
NOV 28 1949
<i>70</i>

Stage:

# Strindberg and Two Plays, 'Father' and 'Creditors'

By Barnard Rubin

This year is the Strindberg Centenary and, in writing of the present Broadway production of **The Father** and the off-Broadway production of **Creditors** it would be quite unfair to the Swedish giant of the theatre and our readers to simply handle the two plays in separate, cursory reviews. For this important playwright, over the years, is so seldom up for consideration that to do so would be to neglect his overall, tremendous and complicated influence on our culture.

There is, for example, the effect he had on Ibsen, Shaw, O'Neill and O'Casey and, through them, on the whole course of our modern playwriting. Ibsen kept a portrait of Strindberg on his work-room wall, but said of him: "I am an enemy of his—but I cannot write a line except when this bold man with his mad eyes looks down at me."

Shaw donated his Nobel prize money to the Anglo-Swedish Literary Foundation to make possible adequate translations of Strindberg's works.

O'Casey hailed him because he was a "disturber" of the Philistines.

O'Neill is on record: "Strindberg was the precursor of all modernity in our present theatre . . . the greatest interpreter in the theatre of the characteristic spiritual conflicts which constitute the drama—the blood—of our lives today."

There are the effects of his different phases—historical chronicles, naturalism, mysticism, expressionism, etc. How poverty tortured him, maddened him, driving him into distorted, reactionary ideas about women and how, despite this, he was able at times to retain his feeling of solidarity with the

go to a non-sectarian school where she can learn the teaching profession and thus become independent. Father is, for those days, 1887—a free-thinker, opposed to the prevailing petty religious spiritualism which his wife and the other female members of his household are inculcating in the daughter. The battle for the child reflects the deep enmity between husband and wife—an enmity which Strindberg tells us is at the bottom of every male-female relationship. Utilizing the most atrocious male supremacist dogmas, Strindberg presents women as the destroyer of man's attempts at knowledge (the wife deliberately sabotages Father's scientific work), the destroyer of his independence, the destroyer of his soul—a destroyer even in the loving of him, although love had long since fled this particular household.

ZOLA, who had used, as he said, naturalist playwriting situations like those in which "Given a strong man and an unsatisfied woman, to seek in them the beast, to see nothing but the beast, to throw them into a violent drama and note scrupulously the sensations and acts of these creatures . . ." was gone one better by Strindberg. The latter used the beast and, after donating it some intelligence, gave it, however, only one sex, female.

It was simple logic which impelled Ibsen to regard Strindberg, despite his high regard for the Swedish genius' daring, pioneering, dramaturgy, as an "enemy." When Ibsen's Nora left her male supremacist Doll's House, the slam of the door behind her, as Shaw put it, was "more momentous than the cannon at Waterloo or Sedan, because when she comes back, it will not be to the old home."

drama will eventually be regarded as similar to Gorky's estimate of Dostoyevsky's in the history of the novel. Both were great artists, giants in their fields. Gorky paid tribute to Dostoyevsky's "indisputable genius," his extraordinary depictive powers, and he saw the source of this power in the fact that in some aspects of his works Dostoyevsky gave expression to the pain and sufferings of "the injured and the insulted." At the same time Gorky always stressed the reactionary essence of Dostoyevsky's ideas and, as a matter of fact, showed that this accounted for Dostoyevsky's artistic weaknesses. Gorky was disturbed, about and fought the social harm of Dostoyevsky's influence. I'm aware, of course, of the many differences between Strindberg and Dostoyevsky on many important issues but, I believe, in essence, the comparison between the social harm that both giants' influence can and has caused, is valid.

Mentioned above is the acknowledged influence of Strindberg upon O'Neill who, in his early plays once sounded a note, if somewhat muffled, of social criticism. It is no accident that now, after many O'Neill plays in which introspection based on emotional and sexual relationships is almost completely divorced from basic social realities, we are confronted with the now-familiar examples of the artistic dead-end in his latest, **The Iceman Cometh**: ". . . death is a fine long sleep . . . and it can't come too soon for me." "You asked me," Larry says, "why I quit the movement. (Wobbly-B.R.). I had a lot of good reasons. One was myself, and another was my comrades, and the last was the breed of swine called men in general." You can't build a free society because men are a "mixture of mud and manure." "The last of the

CLIPPING FROM THE

N. Y.

DATED

*Daily Worker*

11/30/49 P. 11

Col. 3

FBI - NEW YORK

DEC 1 6 1949

Stage

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There are the effects of his different phases—historical chronicles, naturalism, mysticism, expressionism, etc. How poverty tortured him, maddened him, driving him into distorted, reactionary ideas about women and how, despite this, he was able at times to retain his feeling of solidarity with the working class. (On his 60th birthday—1909—when the street where he lived was crowded with celebrating young workers singing the Internationale, his reply to them was: "My thanks for your greeting, spokesmen of the common people, among whom I can never cease to count myself, since I am the son of a maidservant.") (His father was a small businessman—B.R.)

So to *The Father* of Raymond Massey, keeping in mind that one cannot get anywhere near a full concept of Strindberg from the nature of the activities on stage this year on Broadway or for that matter in England where it's been as usual only *The Father*—the Michael Redgrave production.

At THE Cort Theatre Raymond Massey is not only playing the title role of *The Father* but is also directing it. From what I witnessed I would say that that was an unfortunate decision for the actor has seemingly concentrated only on the relationship between the two major roles—his own and that of the domineering wife played by Mady Christians, who drives him to insanity. The result is that all the supporting roles and important ones are played with no sense of belonging in the production; no relationship is built up between them and the major characters with whom they all have some connection, so that there is a curious stilted, it doesn't matter, quality about the production except when Mr. Massey and Miss Christians are quite capable and intensely battling it out.

They're battling it out over the education of their daughter, the Father (he's a Swedish artillery captain whose main interest is science) wants her to leave town to

go to a non-sectarian school where drama will eventually be regarded as similar to Gorky's estimate of Dostoyevsky's in the history of the novel. Both were great artists, giants in their fields. Gorky paid tribute to Dostoyevsky's "indisputable genius," his extraordinary depictive powers, and he saw the source of this power in the fact that in some aspects of his works Dostoyevsky gave expression to the pain and sufferings of "the injured and the insulted." At the same time Gorky always stressed the reactionary essence of Dostoyevsky's ideas and, as a matter of fact, showed that this accounted for Dostoyevsky's artistic weaknesses. Gorky was disturbed about and fought the social harm of Dostoyevsky's influence. I'm aware, of course, of the many differences between Strindberg and Dostoyevsky on many important issues but, I believe, in essence, the comparison between the social harm that both giants' influence can and has caused, is valid.

ZOLA, who had used as the said, naturalist playwriting situations like those in which "Given a strong man and an unsatisfied woman, to seek in them the beast, to see nothing but the beast, to throw them into a violent drama and note scrupulously the sensations and acts of these creatures" was gone one better by Strindberg. The latter used the beast and after donating it some intelligence gave it, however, only one sex, female.

It was simple logic which impelled Ibsen to regard Strindberg, despite his high regard for the Swedish genius' daring, pioneering, dramaturgy, as an "enemy." When Ibsen's Nora left her male supremacist Doll's House, the slam of the door behind her, as Shaw put it, was "more momentous than the cannon at Waterloo or Sedan, because when she comes back, it will not be to the old home... Ibsen knew, of course, that Strindberg wanted Nora back in that Doll's House and with a heavy padlock on the door.

Thus the seeming contradictions, a genius whose achievements in the theatre of his time—pioneering in the use of an informal, an intimate type of chronicle play which Shaw was able to use for his own purposes, the breaking down of many stupid tabus of the Philistines (sexual, religious, political, etc.) for which again, Shaw and O'Casey were eternally grateful, his use of emotional, psychologically probed conflicts which O'Neill, for one, was to frankly duplicate—was matched by the backward content put over by those same achievements.

It was inevitable, as driven by his perpetual, literally maddening poverty which poisoned all his emotional and marital relations, and with no true perspective to guide him, that Strindberg would use psychological introspection to the point where, ignoring the basic social realities, the net result, despite his healthy attitude on many individual issues, could only be distorted and reactionary. He was never able, because he never succeeded in lifting his social thinking from its petty bourgeois base, to let his audience see that the same money system which had poisoned him had also poisoned the same characters he had chosen to portray. The money system got off scot free and humans, women particularly, were inherently evil—the beasts of Zola's. This affected the credibility in many cases of his characters' motivations and his art was the loser thereby.

IN MY OPINION, Strindberg's influence in the history of the

as similar to Gorky's estimate of Dostoyevsky's in the history of the novel. Both were great artists, giants in their fields. Gorky paid tribute to Dostoyevsky's "indisputable genius," his extraordinary depictive powers, and he saw the source of this power in the fact that in some aspects of his works Dostoyevsky gave expression to the pain and sufferings of "the injured and the insulted." At the same time Gorky always stressed the reactionary essence of Dostoyevsky's ideas and, as a matter of fact, showed that this accounted for Dostoyevsky's artistic weaknesses. Gorky was disturbed about and fought the social harm of Dostoyevsky's influence. I'm aware, of course, of the many differences between Strindberg and Dostoyevsky on many important issues but, I believe, in essence, the comparison between the social harm that both giants' influence can and has caused, is valid.

Mentioned above is the acknowledged influence of Strindberg upon O'Neill who, in his early plays once sounded a note, if somewhat muffled, of social criticism. It is no accident that now, after many O'Neill plays in which introspection based on emotional and sexual relationships is almost completely divorced from basic social realities, we are confronted with the now-familiar examples of the artistic dead-end in his latest, *The Iceman Cometh*: "... death is a fine long sleep... and it can't come too soon for me." "You asked me, Larry says, 'why I quit the movement (Wobbly-B.R.). I had a lot of good reasons. One was myself, and another was my comrades, and the last was the breed of swine called men in general.' You can't build a free society because men are a 'mixture of mud and manure.' The lie of a pipe-dream is what gives life to the whole misbegotten mad lot of us, drunk or sober." O'Neill knew that Strindberg once said "The higher fantasy has a greater reality than this actuality. These banal accidents of existence are not essential life. My whole life is a dream."

(The On Stage production of Strindberg's *Creditors* is covered tomorrow.)

YORK

9-9

MA

76-88

### Theatre Forum With Barnard Rubin

Another Progressive Playwrights' theatre forum, this one entitled **People's Theatre-In Action**—will be presented at the second floor Studio, 77 Fifth Ave., Sunday, at 8 p.m., Dec. 11.

The moderator will be Barnard Rubin, dramatic critic and feature section editor of the Daily Worker. This time his six invited guests will be the producers of six independent progressive theatre groups. Among those represented will be: Freedom-Unity Theatre, People's Drama, Jefferson Theatre Workshop, Caravan, Harlem Unity Theatre, and the newly-organizing Trade Union Theatre League, all of which are now in production or will be in the near future.

As before, the guest speakers will make short presentations and will then reply to questions and discussion from the audience. The subscription charge is 60 cents.

*f*

*see 80  
12-21-49  
mtb*

*100-48274-86*

CLIPPING FROM THE

*Daily Worker*

DATE *1/2/9/49 P. 11 Col. 2*

*g*

*sc*  
*Batterson* *WCB*

FBI - NEW YORK  
DEC 16 1949

# **Theatre Forum With Barnard Rubin and Six Producers**

Another Progressive Playwrights theatre forum, this one entitled People's Theatre-In-Action—will be presented at the second floor Studio, 77 Fifth Ave. tonight (Sun.) at 8 o'clock.

The moderator will be Barnard Rubin, drama critic and feature editor of the Daily Worker. His guests will be the producers of six independent progressive theatre groups—Freedom-Unity The-

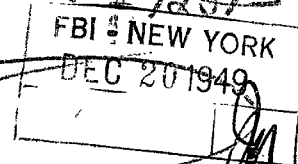
atre, People's Drama, Jefferson Theatre Workshop, Caravan, Harlem Unity Theatre, Trade Union Theatre League. Guest speakers will make short presentations and will then reply to questions and discussion from the audience. Subscription is 60 cents.

CLIPPING FROM THE

N. Y.

DATED

*Daily Worker Sect. 1*  
*12/11/49 P. 9 Col. 4*



*cf*

**THE DAILY WORKER**  
**PRESENTS**  
 cultural editor and drama critic  
**BARNARD RUBIN**  
 in a series of thought-provoking  
 lectures, beginning this SUNDAY with  
 an original paper "The Soviet Art  
 Criticisms and the Fight for Man"  
 Question and answer period  
 Sunday, Jan. 8, 8:15 P.M., at  
 77 FIFTH AVE. • Subs \$1.00  
 Tickets at Workers, Jefferson and  
 44th St. Bookshops

*ms*

CLIPPING FROM THE

N. Y. *Daily Worker*

DATED *1/3/50 P. 2 Col. 3*

*100-48274-88*

FBI - NEW YORK  
 JAN 12 1950

*sc* *Bottom* *SLK*

**Rubin Lecture on  
Soviet Art Criticisms  
This Sunday Night**

Barnard Rubin will present an original paper **The Soviet Art Criticisms and the Fight For Man** this Sunday night, Jan. 8, 8:15 p.m. at 77 Fifth Ave.

Rubin, cultural editor and drama critic of the Daily Worker is being presented in a series of Sunday lectures on **The Cultural Front** by the Daily Worker. Rubin will illustrate his points with concrete examples from the current works of many noted authors, playwrights, etc.

There will be a question and answer period. Tickets are \$1 and can be obtained at the Workers, Jefferson and 44 St. Bookshops.

100-48274-89

FBI - NEW YORK
JAN 12 1950
Sec. Patton <i>SB</i>

CLIPPING FROM THE

N. Y. Daily Worker

DATED 1/5/50 P.M. Col. 2

## RUBIN LECTURE TO BE CHAIRD BY HOWARD FAST



BARNARD RUBIN



HOWARD FAST

*mf*  
HOWARD FAST, noted novelist and author of the recently published Literature and Reality, will chair the Barnard Rubin lecture on The Soviet Art Criticisms and the Fight For Man this Sunday night, Jan. 8, at 77 Fifth Ave.

Rubin, cultural editor and drama critic of the Daily Worker is being presented in a series of Sunday lec-

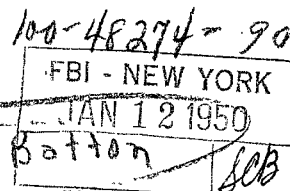
tures on The Cultural Front by the Daily Worker. Rubin will illustrate his points with concrete examples from the current works of many noted authors, playwrights, etc.

There will be a question and answer period. Tickets are \$1 and can be obtained at the Worker, Jefferson and 44 St. Bookshop or at the door.

CLIPPING FROM THE

N. Y. *Daily Worker*

DATED *1/6/50 P. 10, Col. 4*



*rf*

**Manhattan**

**BARNARD RUBIN** on "The Soviet Art Criticisms and the Fight for Man"! The Sunday, Jan. 8, 8:15 p.m. at 77-5th Ave. An original paper by the cultural editor and drama critic of the Daily Worker, Howard Fast, chairman. Stimulating thought provoking! Plus a question and answer period! And don't be bashful ask your questions! Subs \$1 at Worker, Jefferson and 44th St. Bookshops.

*Consolidated*  
*100-48274*

*New York*  
*100-48274*

*me*

CLIPPING FROM THE  
 N. Y. *Daily Worker*  
 DATED *1/8/50 P. 2 Col. 2*

*100-48274-91*  
~~*100-89251*~~

FBI - NEW YORK  
 JAN 18 1950  
*J.C. Batten* *JB*

**Federal Bureau of Investigation  
United States Department of Justice**

New York 7, New York

~~CONFIDENTIAL~~

**January 12, 1950**

MEMO:

RE: BERNARD RUBIN;  
INTERNAL SECURITY - C

FOIA b 7 - D

On 8/22/49, Confidential Informant   made available to the New York Office evidence concerning the above captioned subject, obtained from 35 E. 12th Street, New York, N. Y. This building is occupied by the following organizations, which are all under the control of the Communist Party: Freedom of the Press, Inc. ("Worker" and "Daily Worker"); Morning Freiheit Association ("Morning Freiheit" and "Jewish Life"); Workers' Bookshop; Wholesale Book Corporation; F & D Printing Company; 12th - 13th Realty Corporation; Communist Party - U.S.A.; Communist Party - N. Y. State; Communist Party - N. Y. County.

It will be noted that each exhibit bears the date received and the holographic initials of Special Agent E. K. Fagan and SA S. V. Jennings, who can testify to legally admissible character of the exhibit.

Strict care must be exercised so that the existence of this important source of evidence will not become known to any outside agency.

For original evidence see exhibit #                      in file # 100-88297.

Description of exhibit:

Typewritten note stating a meeting will be held under the auspices of National Cultural Commission to discuss "Masses & Mainstream", to evaluate the magazine. Attached is a yellow sheet listing numerous names of known identity.

Listed are EVELYN WEINER, JOE FIELD, HOWARD EAST, DAVE GOLDEN, PHIL BOGOSKY, GED. NELSON, BERNARD RUBIN, BEN FIELD and THEODORE WARD.  
Copy of memo in files of above.



END:CHP:LR

*100-84251*  
*Consolidated with*  
*100-48274*

F. B. I.	
JAN 13 1950	
N. Y. C.	
ROUTED TO	FILE
EDWARD SCHEIDT	
Special Agent in Charge	

*100-48274-92*

### Rubin Lectures on Socialist Realism

The second lecture on The Cultural Front, presented by the Daily Worker, will take place this Sunday, Jan. 22, at 8:15 p.m., at 77 Fifth Ave., when Barnard Rubin, cultural editor and drama critic, will speak on Socialist Realism, the method of Marxist critical and cultural work.

The lectures are original papers and this one will feature some Soviet material hitherto unavailable in this country. The first lecture, chaired by Howard Fast on Jan. 8, was a paper on the meaning of the Soviet Communist Party's Resolutions on the Arts, and an overflow audience turned out to the small hall to hear it. Subsequent lectures will take place every Sunday until further notice. Tickets are \$1 and are available at the Jefferson School and Workers' Bookshops.

CLIPPING FROM THE

N. Y. Daily Worker

DATED 1/18/50 P. 11 Col. 1

*consolidated into*  
*100-89251-93*

*100-89251-*

FBI - NEW YORK  
FEB 1 1950  
*[Signature]*

## Herb Tank to Read Sections of His New Play At Rubin Lecture on 'Socialist Realism'

Herb Tank, author of *Communists on the Waterfront* and *Inside Job* and formerly film critic of the *Daily Worker* will be heard in sections of his new play, *Longitude 49* to illustrate some points in Bernard Rubin's lecture on *Socialist Realism* this Sunday evening, Jan. 2, at 77 Fifth Ave.

The lecture on the Marxist method of critical and cultural work, part of a series on the Cultural Front, presented by the *Daily Worker*, is an original paper by the Worker's cultural editor and drama critic. Material seldom, if ever, available in English, such as that of the late great Soviet director Vakhtangov will be among the features of the lecture. Among the works to be discussed will be a Gorki play, Howard Fast's novel, *Freedom Road*, the Italian film, *Bicycle Thief*, etc.

There will be a question and answer period. Tickets are \$1 and

are available at the Workers' and Jefferson School bookshops or at the door.



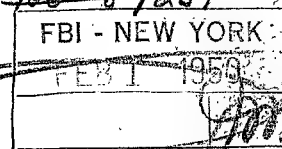
HERB TANK

CLIPPING FROM THE

N. Y. *Daily Worker*

DATED 1/20/50 P. 10 Col. 4

Consolidated into  
100-89257-94  
100-89257-94



**Barnard Rubin Speaks  
On Socialist Realism  
Sunday Night**

Barnard Rubin, cultural editor and drama critic, is lecturing on Socialist Realism, the Marxist method of critical and cultural work, tonight (Sunday, at 8:15, at 77 Fifth Avenue. The lecture, an original paper, is part of a series on **The Cultural Front** presented by the Daily Worker.

Material seldom, if ever, available in English, such as that of the late great Soviet director, Vakhtangov, will be among the features of the lecture. Among the works to be discussed will be Gorki's play **Egor Bulychev**, Howard Fast's novel **Freedom Road**, the Italian film, **Bicycle Thief**, etc. Tickets are \$1 and available at the Workers and Jefferson School Bookshops or at the door.

CLIPPING FROM THE

N. Y. *Daily Worker* - Sect. 1

DATED *1/22/50 P. 9 Col. 5*

*Consolidated into  
100-49874-95  
100-89257*

FBI - NEW YORK
FEB 1 1950

**THE DAILY WORKER**  
presents  
cultural editor and drama critic  
**BARNARD RUBIN**  
in a lecture (by popular request) of  
ARTHUR MILLER'S Play  
**"Death of a Salesman"**  
Question, Answer and Discussion Period  
Chairman—Associate Editor  
**MILTON HOWARD**  
Sunday, Jan. 29 — 8:15 P.M.  
77 FIFTH AVENUE  
Contribution \$1.00  
Tickets at Workers and Jefferson  
Bookshops or at Door

*cf*

*Consolidated into  
100-48274*

*aH*  
CLIPPING FROM THE  
N. Y. *Daily Worker*  
DATED *1/26/50 P. 11 Col. 4*

*SM*  
*1/3-4*  
*100-48274-96*

*100-89251-*  
FBI - NEW YORK  
FEB 1 1950  
*[Signature]*

**SUNDAY**  
**Manhattan**  
 BARNARD RUBIN presented by the  
 Daily Worker in a lecture, by popular  
 request, on Arthur Miller's play, DEATH  
 OF A SALESMAN. MILTON HOWARD,  
 Associate Editor of the Daily Worker  
 will chair. Question, answer and discus-  
 sion period. And, don't be bashful with  
 your questions. They're welcome. 8:15  
 p.m., Sunday, January 29, 77 Fifth Ave.  
 Tickets \$1.00 at Workers and Jefferson  
 School Bookshops or at door.  
 YOU, THE MAJORITY

*concord*  
*100-48274*

*100-48274-97*  
*100-89251-err.*

CLIPPING FROM THE  
 N. Y. *Daily Worker*  
 DATED *1/29/50 P.R. Cal. 2*

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*uvs*  
*4003*

F. B. I.	
FEB 16 1950	
N. Y. C.	
ROUTED TO	FILE

*Ant*

**Federal Bureau of Investigation  
United States Department of Justice**

New York 7, New York

~~CONFIDENTIAL~~

February 1, 1950

MEMO:

RE: BERNARD RUBIN  
INTERNAL SECURITY -C

FOIA b 7 - D

On 10-11-49, Confidential Informant   made available to the New York Office evidence concerning the above captioned subject, obtained from 35 E. 12th Street, New York, N. Y. This building is occupied by the following organizations, which are all under the control of the Communist Party: Freedom of the Press, Inc. ("Worker" and "Daily Worker"); Morning Freiheit Association ("Morning Freiheit" and "Jewish Life"); Workers' Bookshop; Wholesale Book Corporation; F & D Printing Company; 12th - 13th Realty Corporation; Communist Party - U.S.A.; Communist Party - N. Y. State; Communist Party - N. Y. County.

It will be noted that each exhibit bears the date received and the holographic initials of Special Agent DAMON PITCHER and S.W. JENNINGS, S.A., who can testify to legally admissible character of the exhibit.

Strict care must be exercised so that the existence of this important source of evidence will not become known to any outside agency.

# 97-169 For original evidence see exhibit # 12640 in file #                     .

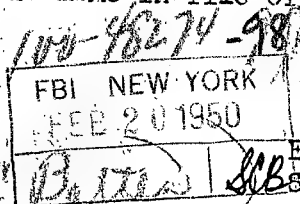
Description of exhibit:

Memo from ELIZABETH FURLEY FLYNN to the "Committee on the Daily Worker" regarding improvements; she refers to DW as a "Communist paper", says BERNARD RUBIN was formerly in Army with "Stars and Stripes", was arrested in Reading, Pa.

Copy of this memo in file of Freedom of the Press



DWP:DEF



EDWARD SCHEIDT  
Special Agent in Charge

**Federal Bureau of Investigation**  
**United States Department of Justice**  
New York 7, New York

~~CONFIDENTIAL~~

February 14, 1950

MEMO:

RE: BARNARD RUBIN  
INTERNAL SECURITY -C

FOIA b 7 - D

On 1-13-50, Confidential Informant [redacted] made available to the New York Office evidence concerning the above captioned subject, obtained from 35 E. 12th Street, New York, N. Y. This building is occupied by the following organizations, which are all under the control of the Communist Party: Freedom of the Press, Inc. ("Worker" and "Daily Worker"); Morning Freiheit Association ("Morning Freiheit" and "Jewish Life"); Workers' Bookshop; Wholesale Book Corporation; F & D Printing Company; 12th - 13th Realty Corporation; Communist Party - U.S.A.; Communist Party - N. Y. State; Communist Party - N. Y. County.

It will be noted that each exhibit bears the date received and the holographic initials of Special Agent H.P. JARSON and A.E. FALLER, s.e., who can testify to legally admissible character of the exhibit.

Strict care must be exercised so that the existence of this important source of evidence will not become known to any outside agency.

For original evidence see exhibit # \_\_\_\_\_ in file # \_\_\_\_\_.

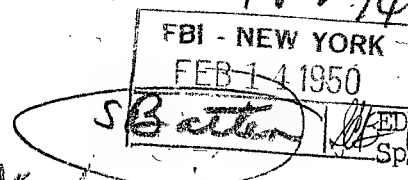
Description of exhibit:

Invoice of Prompt Press enclosing card "Daily Worker presents BARNARD RUBIN Cultural Editor- lectures- 1-8-50 at 77 5th Avenue, NYC.



HPL:DEF:ex

100-48274



EDWARD SCHEIDT  
Special Agent in Charge

# Coming

HOOTENANNY: "Walk Along Together," with Brown McGhee, Sonny Terry, The Weavers, Betty Sanders, Rev. Davis and many others in a tribute to Negro History Week. Irving Plaza, 15th St. and Irving Pl., Feb. 24, 8:30 p.m. All tickets \$1.00. Advance tickets at People's Artists, 106 E. 14th St.

HOWARD FAST THEODORE WARD, Barnard Rubin, and Alice Childress, lead the Jefferson Theater Workshop's forum, "The Negro in the American Theater" Friday, Feb. 24th, 11:30 p.m. All this follows the regular Workshop's performance of Clifford Odets' "Awake and Sing" admission \$1.00 tax included. Total proceeds of this performance to Jefferson School Student Fund. Tickets available at Jefferson School and Book Fair, 413 West 44th St. Curtain 8:30 p.m. at the Jefferson School Theater, 16th St. and Sixth Ave. "Awake and Sing" being performed on Saturday and Sunday, Feb. 25th and 26th.

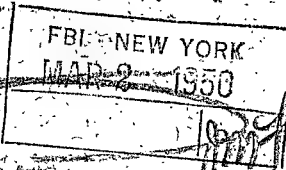
CLIPPING FROM THE

N.Y. Daily Worker

DATED 2/22/50 P.S. Col. 2

Consolidated

100-48274-100



THE INSPECTOR GENERAL USAF  
2D DISTRICT OFFICE OF SPECIAL INVESTIGATIONS  
67 BROAD STREET  
NEW YORK 4, NEW YORK

Date: 3 March 1950

TO: G-2, First Army, Governors Island, New York  
DIO, 3rd Naval District, Brooklyn, New York  
X FBI, Field Office, New York, New York

Request that a file check be made on the following named SUBJECT:

Subject: BARNARD RUBIN  
Serial No.: \_\_\_\_\_  
Address: AUTHOR OF 'DAILY WORKER' COLUMN 'BROADWAY BEAT'  
Occupation: \_\_\_\_\_  
Birth: \_\_\_\_\_ Birthplace: \_\_\_\_\_  
(Day) (Month) (Year)  
Description: Race: \_\_\_\_\_ Sex: \_\_\_\_\_  
Height: \_\_\_\_\_ Weight: \_\_\_\_\_  
\_\_\_\_\_

FAGAN

*1/8 glew A.F.  
acknowled. 4/24/50  
suggested central  
office check two*

100-48274 att

NO RECORD	
IN THE FIELD OFFICE OF	
FEDERAL BUREAU OF INVESTIGATION NEW YORK	
APR 24 1950	
	<i>rec</i>

100-48274-101<sup>25</sup>

**Federal Bureau of Investigation  
United States Department of Justice**

New York, New York  
April 21, 1950.

MEMO:

FREEDOM OF THE PRESS  
INTERNAL SECURITY - C

On 3/4/50, Miss EDNA POWERS, supervisor Associated Hospital Service, 26th and Lexington Ave, NY, advised that the following named persons were enrolled in the Blue Cross Hospitalization Plan as personnel of the "Freedom of the Press", 50 E. 13th St, NY, as of the date of interview. The records only reflect the last address furnished to the Blue Cross by the individual, and his position with the Freedom of the Press as of the date application was made for hospitalization. The original group plan #34376P was enrolled on June 2, 1948.

Any reference to the source of the above information must be protected by a confidential informant symbol and information furnished must be so worded that the identity of the confidential informant will not be compromised.

cc-NY 100-95231 (Aprievsky)	NY 100-63641 (Kanter)	NY 100-88393 (Steinfeld)
100-72261 (Berk)	100-90586 (Levine)	100-87331 (Taub)
100-24638 (Berry)	100-13561 (Lightcap)	100-59321 (Wenger)
100-25866 (Boldt)	100-9352 (Magil)	(Mildred O.
100-51175 (Burton)	100-85231 (Manuel)	Wasserman)
100-80514 (Carpenter)	100-76747 (Mardo)	100-74743 (Zucker)
100-14606 (Clark)	100-39631 (Lillian B. Martinez)	
100-81435 (Cook)	100-14859 (Max)	100-65886 (Zupan)
100-86566 (Coller)	100-74341 (Michelson, Jeff)	
100-51951 (Cooper)	100-94683 (Michelson, Doris)	
100-87332 (Cruse)	100-91359 (Miller)	
100-85564 (Denkin)	100-13203 (Morris)	
100-91070 (Dorfman)	100-13444 (North)	
(Syril Dratfield)	100-88368 (Pittman)	
100-12421 (Ellis)	100-52724 (Platt)	
100-75829 (Friedman)	100-94329 (Raukx)	
100-64612 (Gordon)	(Francis Rackow)	
100-21259 (Gordon Max)	100-72704 (Recht)	
100-87330 (Hartwell)	100-22531 (Roberts)	
100-67278 (Hess)	100-81771 (Robinson)	
100-66909 (Holt)	100-13292 (Rodney)	
100-83474 (Jaffe)	100-48274 (Rubin)	
100-82600 (Jones)	100-50781 (Sroog)	
100-51971 (Kantor)	100-13480 (Starobin)	
	100-17923 (Gates)	
	100-25883 (Wallach)	

*See if name*

*in 100-22531-102*

**FOR VICTORY  
BUY  
UNITED STATES  
WAR  
BONDS  
AND  
STAMPS**

**FBI - NEW YORK  
APR 24 1950**

*Batter* *LB*

MJL:LEW  
97-169

MEMO:

NY 97-169

PETER APRIEVSKY, #5211323L, 3332 Bronx Blvd., Bronx, NY, Born 2/10/1897. Photographer with FOP in Editorial Dept. since 1933. Married on 3/10/22 to NINA APRIEVSKY, born 4/18/1899.

MAX BERK, #5211331K, 647 Crotona Park, Bronx, NY, born Dec. 19, 1905. Circulation Inspector, FOP since 1947. Single.

ABNER W. BERRY #5211295W, 10 Hemingway, New Rochelle, N.Y., born 6/12/02. Reporter, editorial Dept. FOP since Nov., 1942. Married 3/3/44 to ROSALIE BERRY whose birthdate is given as 4/3/12. One son PETER BERRY born 4/28/38.

HOWARD CARL BOLDT, #5211309W, 432 W. 18th St, NY, born 1/6/07, Journalist FOP Editorial Dept. since Jan. 1, 1935. Married 8/1936 to ANNE BOLDT, born 4/10/13. Two children, JOHN, born [REDACTED] ELIZABETH [REDACTED]

BERNARD BURTON, #5211307W, 17 Essex Rd, Elmont, L.I., born 6/10/15; Journalist Editorial Dept. FOP since July, 1946; married 8/29/36 to KATHERINE, whose birthdate is listed as 9/26/09; one child NANCY JANE, born [REDACTED]

DAVID CARPENTER, #5211306W, 23 Washington Ave, Nyack, N.Y., born 6/21/06; Copyreader Editorial Dept. FOP since July, 1946. Married July, 1946 to MARIAN born 3/11/12. Two children THOMAS, born [REDACTED] JAMES born [REDACTED]

JOSEPH CLARK, #5211320W, 242 E 22nd St, NY, born 6/18/13, Journalist Editorial FOP Dept. since 1/12/46; married 11/19/38 to RUTH CLARK, born 9/14/15. Two children ANDREW, Born [REDACTED] JUDITH ALICE, born [REDACTED] In a previous application filed by RUTH CLARK, Nee FYNE, when she was employed as an Editor for Bill Bros., 420 Lexington Ave, Mrs. CLARK listed her husband's birthdate as 6/18/14. Her own as 9/15/16 and the date of marriage 11/19/40. Former residence 161 E. 91st St, NY.

Miss LEE COLLIER, #2389772K; 111 W. 89th St, NY, born 7/10/14, single, application for hospitalization made while Miss COLLIER was Assistant Editor, Int. Fur and Leather Workers Union, 251 4th Ave in October, 1941. date of employment and position with Freedom of Press unknown.

GERALD COOK #5211319W, 95 St. Marks Place, NY at time of application. Present address, 276 1st Ave, NY, Journalist, Editorial Dept. FOP since Jan., 1946. Birthdate 4/30/16, married 3/15/37 to ANNE COOK, whose birthdate was listed as

MEMO:  
NY 97-169

FOIA b1 6

3/1/15; One child CATHERINE ANN, [redacted] wife ANNE COOK was formerly employed in Sept., 1946 as a secretary Local 89, Chefs, Cooks, Pastry Cooks and Asst. Union AFL.

LOUISE MITCHELL COOPER, #5211305W; 313 E. 17th St, NY, born 1/5/13. Reporter FOP since July, 1937 married 6/1940 to PHILIP, born 7/13/13; One daughter VICTORIA, born [redacted]

HAROLD WRIGHT CRUSE, #5211332K, born 3/8/20, address 116 W. 117th St, NY. Librarian, Editorial Branch since October, 1946; single.

SAMUEL DINKIN, #5211324L, 3230 Cruger Ave, Bronx, born July, 1886; Shipping Clerk, FOP since 1934; Married 5/1/15 to FANNIE, Born 4/10/1889.

LENORA DORFMAN (HENORA HUDES DORFMAN), #3262546W, 203 E. 13th St, NY, born 12/30/15. Formerly an office worker with Int. Fur and Leather Workers Union (as of 2/7/42) married 2/12/40 to CARL DORFMAN, born 5/12/14. Contract with Blue Cross reinstated by LENORA DORFMAN when employed by FOP, effective dated 6/8/48; Formerly resided at 2154 76th St, L.I. while husband was in military service.

SYRIL DRATFIELD, #5420513W, 1577 Carroll St, Bklyn. Employed since June, 1948 as a secretary Commercial Dept. FOP. Born 12/13/24, married to HERBERT; 8/24/47. HERBERT DRATFIELD born 3/21/22, was a student (school unknown) in 1947 and resided at 1534 President St, Bklyn. An original contract was filed by SYRIL DRATFIELD in Jan. 30, 1942 at which time her name was listed as SYRIL PANKLER, 796 Eastern Parkway, Bklyn. and her occupation was that of a bookkeeper, Guarantee Trust Co, 1935 Madison Ave, NY.

FRED CHARLES ELLIS, #5211325L, Born 7/5/1885, employed as an artist, Editorial Dept. FOP since 1937. Married 12/20/27 to ETHEL ELLIS, born 1/4/03. NB. The writer inadvertently failed to secure the address of ELLIS as of the date of the contract, if same is not known it can be ascertained at Blue Cross by reference to contract number.

ROBERT FRIEDMAN, #5211304W; 2690 Webb Ave, Bronx, NY. Journalist in Editorial Dept. FOP since Jan, 1947. Born 11/5/16; married 9/17/43 to ANTOINETTE MARIE whose birthdate is listed as [redacted] 5/8/23. Two children MICHAEL born [redacted] THOMAS born [redacted]

JOHN GATES, #5211303; 45-18 42nd St, Queens, NY. Born 2/28/13, Editor Freedom of the Press since 7/1/47 married LILLIAN 2/5/44, wife born 11/12/12.

MEMO:

NY 97-169

FLORENCE MARIE GORDON, #5211302, born 9/26/07, address 159 E. 4th St, NY, clerk in subscription Dept. FOP since June 6, 1946. Married 1/15/43 to EDWARD GORDON birthdate of husband, 9/26/07.

MAX GORDON, #5211321W; 342 Ft. Washington Ave, NY. Journalist in Editorial Dept. since 7/30/42, born 4/12/10; married 9/15/30 to MATHILDA birthdate 7/1/07 children DAVID MICHAEL, born 4/26/38; NICHOLAS KARL, born 8/24/40; PATRICIA VIVIAN, born [REDACTED] Wife MATHILDE in Feb., 1943 was a stenographer at the Psychiatric Institute, 722 W. 168th St, NY. FOIA b 6

TRACY HARTWELL, #5211335K, female, single, 5 Jones St, NY, born 12/30/21, Secretary Editorial Dept. since 11/23/45.

JOHN HESS, #5211301W; 25 Fifth Ave, NY. Born 12/17/17, Newspaperman in Editorial Dept. FOP since Feb., 1946. Married 6/1/45 to KAREN LOFT HESSE, birthdate of wife 11/11/18; children PETER L. EICKMAN (stepson) [REDACTED] MICHAEL LOFT HESS, [REDACTED]

GEORGE HOLT, #5211326L; 323 E. Mosholu Parkway, NY, born 6/21/23, Machinist mailing Dept. FOP since 12/1/47. Married 11/6/47 to ESTELLE HOLT. Wife born 11/9/28.

IDIDORE JAFFE, #5211336K; 2756 Bronx Park East, Born 10/15/1890; office clerk, mailing Dept. FOP since 1933.

JOHN HUDSON JONES, #5211300W; 523 W. 156th St. Born 1/11/18; Reporter, Editorial Dept. FOP since 5/17/46; married 9/18/43 to RUTH A. born 10/17/21.

SALLY KANTER, #5571230W; 2864 Brighton St, Bklyn. Office worker in subscription Dept FOP since Dec., 1948. Born 9/10/15, married 7/2/37 to SAMUEL KANTER, born 3/10/08; Three children SAMUEL 3/13/08, STANLEY born 6/23/38, SHERRY born [REDACTED] SAMUEL KANTER was Business representative Local 1225 UERMA, CIO, 80 Willoughby St, NY. In the application, SALLY KANTER stated she was a widow and married. No explanation of marital status was noted.

MICHAEL KANTOR, #2838948W; 440 E. 22nd St, Bklyn. First employed with F. and D. Printing Co. 35 E. 12th St. No date specified. Born 5/6/12; married 9/17/39; to SHIRLEY KANTOR, birthdate 12/17/10; children RICHARD born 6/6/34; REED KANTOR, born 12/10/40.

BENJAMIN LEVINE, #5211299W; 650 E. 29th St, NY, copyreader editorial Dept. since May, 1944; Born 1/1/02, married 2/9/22 to JUDITH LEVINE, birthdate 2/9/02; children ELLA Born 10/27/36, MARTIN born [REDACTED]

MEMO:

NY 97-169

HAROLD J. LIGHTCAP, #5233949; 448 Central Park West, NY, reporter FOP since 1931; Born 3/26/1896; married 12/1940; wife ROSE LIGHTCAP born 9/1/03.

ABRAHAM BERNARD MAGIL, #5337871W; 210 W. 107th St, NY. Journalist FOP 4/7/48; born 2/19/05, married 8/2/40. Wife HARRIET MAGIL, born 8/21/09, daughter MARGARET R. MAGIL, born [REDACTED]

GLORIA MARIE MANUEL, #5211337K, single, 585 E. 164th St, clerk in advertising Dept. FOP since Oct., 1946; born 5/29/28.

BILL MARDO, #5211338; 543 Ocean Ave, NY, sportswriter FOP since 4/1943; Born 10/24/23, legally separated; name of ex-spouse not given.

LILLIAN B. MARTINEZ, #5546228W; 549 W. 144th St. Born 6/7/18; clerk FOP, November, 1946, married 6/25/49; Husband ALMANDO J. MARTINEZ born 2/4/17, son MELVIN S. ROY born [REDACTED] Originally employed as LILLIAN BEANE ROY, records reflect was divorced between 5/27/48 and 9/16/49.

ALAN MAX, #5211297W; 502 W. 113th St, Born 12/24/06, Managing Editor FOP since Jan., 1937, married 1/18/38, wife ELLEN born 10/28/10; children STEPHEN, born 1/19/40; JOAN born [REDACTED] DANIEL born [REDACTED] FOIA(b)(6)

DORIS MICHELSON, #5211345K; 2090 Bryant Ave, widow, writer in Editorial Dept, FOP since Jan., 1940, born June 25, 1917. Son JEFF MICHELSON [REDACTED]

ARNOLD LEE MILLER, #5669572W; 59-15 99 Lane, Carona, NY, writer FOP since 2/6/50. Born 8/21/16, Married 12/27/45, wife MARGARET, born 10/7/21. Son TODD D. born [REDACTED]

GEORGE MORRIS, #5211296W; 2862 Brighton 4 St, Bklyn. Newspaperman FOP since 1934, Born 4/6/03, married 8/25/31, wife HELEN, born 5/18/08, children LAURA, 10/10/37, WICKI [REDACTED]

JOSEPH NORTH, #1022821W formerly of Croton-on-Hudson, address as of 12/9/47, North Highland Place, City not specified. Formerly a Journalist with new masses, 461 4th Ave, NY. Born 5/25/04. Wife HELEN 2/25/12, children DANIEL born 6/10/35, SUSAN, born 8/19/36; NORA E. born [REDACTED] The NORTH'S also listed a former address at 215 W. 10th St, NY.

JOHN PITTMAN, #5571229; 370 Manhattan Ave, NY, Journalist FOP since 6/27/47. Born 9/17/06, married 6/1949, wife MARGRIT, born 10/7/19.

MEMO:

NY 97-169

DAVID PLATT, #5211327, Journalist, FOP since 1932; 610 W. 145th St, NY; Born 1/12/04, Married Nov, 1941, wife ESTELLE, born 9/30/04.

FRANCES RACKOW, #5537137W; 347 W. 4th St, NY. Employed since March, 1949, capacity not specified. Born 10/23/17. Date of marriage not listed. Husband BERNARD RACKOW, born 9/4/16.

MELVINA VIOLA RAUKY, #5211328L; 918 Fulton St, Bklyn, Clerk in circulation Dept. since 1936. Born 12/8/14, married 11/17/39, Husband SPENCER born 1/27/14.

BELLE RECHT, #5211339K; 225 E. 58th St, NY. Switchboard Operator since August, 1946, single, Born 11/7/25.

JOSEPH ROBERTS, #5211329L; 1580 Amsterdam Ave, NY, Executive Manager since 1/12/48; Born 12/25/08, married 1940; wife RUTH ROBERTS born 9/25/09 or possibly 9/25/07.

DOROTHY B. ROBINSON, #5211318W; 204 W. 133rd St, addressograph supervisor in mailing dept. since March 1943, born 10/13/17, married 9/16/36, Husband WILLIAM born 2/26/18 or 2/26/16, children ELSIE 6/6/37, SHERLEY born 1/4/39.

LESTER RODNEY, #5211322W; 112 E. 16th St, NY, Journalist FOP since 1936; Born 4/18/11, married 4/21/46 to CLARE G. HUNT, wife a former executive of NYD, 1151 Broadway as of 6/8/48 was born 12/11/18. Children AMY born [REDACTED] RAYMOND born [REDACTED] FOIA b 6

BARNARD RUBIN #5211316W; 1152 Third Ave, Writer FOP since Nov., 1946, born 4/7/15, married Sept., 21, 1946 to PEARL RUBIN, whose birthdate is listed as 4/4/15. One daughter PHYELIS YOUNG born [REDACTED]

ARNOLD SROOG, #5211315W; 2817 Barker Ave, Bronx. Reporter FOP since April, 1947; Born 3/31/17, married 2/28/41, wife SOPHIE 1/15/19, children ELVY born [REDACTED] RICHARD born [REDACTED]

JOSEPH R. STAROBIN, #1524409W; 39-83 44th St, Sunnyside, L.I., born 12/19/13, formerly a writer for New Masses; 461 4th Ave, NY, transferred hospitalization to Freedom of Press, 6/8/48; wife NORMA born 5/3/14. Son ROBERT, JR. 7/4/39. No marriage date listed.

TONY STEINFELD, #5669573W; 940 Fox St, Bronx. In advertising Dept. FOP since 2/6/50. Born 1/17/14, married 3/1/41, wife ADA born 12/2/16. One son ROBERT born [REDACTED]

MEMO:  
NY 97-169

IDA TAUB, #5211343K; 3204 Rochambeau Ave, Bronx, single, Bookkeeper FOP since 2/2/32, Birthdate 4/16/14.

IRA WALLACH, #5211313W; 21 E. 14th St, writer in Editorial Dept. since Nov., 1947; Born 1/22/13, married 1/25/41 to DEVERA. Wife born 4/19/11, daughter, LEAH born [REDACTED] FOIA b 6

MILDRED OSMAN WASSERMAN, #5211311W; 234 E. 33rd St, NY, clerk in circulation Dept. since Sept., 1944; born 1/17/24, married 6/15/46. Husband ARTHUR born 12/11/22.

ALVIN P. WENGER, #5268006W; 4807 Surf Ave, Bklyn., addressograph Operator since 12/26/47, born 2/14/21, married 12/8/45, wife HELEN ANNE WENGER, who formerly resided at 2925 W. 21st St, Bklyn. and was employed as a clerical employee in Utility Laundry, 2112 Neptune Ave, Bklyn. was born 3/16/22. One son MICHAEL born [REDACTED]

YETTA ZUCKER, #5211312W; 110 Stagg Walk, Bklyn 6, NY, clerk in mailing dept. FOP since 11/2/44. Born 9/11/08, married 6/16/35. Husband ARNOLD born 5/26/06. Son GERALD, born 11/30/41.

JULIUS ZUPAN, #5211310W, 20 Featherbed Lane, Bronx, NY. Salesman FOP since Dec., 1944. born 6/26/06, married 6/26/36. Wife LILLIAN GLADYS ZUPAN, born 12/21/14; children JEFFREY MICHAEL, born [REDACTED] LAURENCE CRAIG born [REDACTED]

MARK J. LAWLESS, SA

# Serious Errors in Finkelstein's 'Art and Society'

By Barnard Rubin

LENIN'S principle that in this period there are two cultures in a capitalist country: one which serves the dominant, ruling class and the other, which opposes that class, is a fundamental principle which, to ignore, has led too many progressive cultural workers to commit serious and basic errors. Sidney Finkelstein's book, *Art and Society*, which ignores this principle, is an important case in point.

Instead of Lenin's principle, Finkelstein stresses a formalist concept of "art as communication"—art as a human activity divorced from the class struggle—ignores the class content of modern art and diverts his readers' attention away from the reality that:

The main body and drive of capitalist culture in this era of imperialism, is directed against the interests of the workers and the people, and the intellectuals; is aimed at confusing them, drugging them, splitting them, prejudicing them against their true friends, inciting them in order to make the Big Money's war preparations easier and, in general, dissipating their potential united strength. Capitalism's culture today is one of its most important and most effective weapons against the interests of working men and women.

BUT FINKELSTEIN'S book, for all practical purpose, ignores this. Worse, Finkelstein wants his readers to believe in what he depicts as the overwhelmingly admirable qualities of the products turned out by the corrupt darlings of imperialism's culture. Despite their poisonous, anti-people propaganda, it follows, and in some cases Finkelstein states bluntly, they should be used as models by progressive cultural workers. This, when it is, in actuality, the duty of progressives and Marxists to expose the atrocious, reactionary essence of imperialism's culture and thus to teach deserved contempt for it, rather than to bow before the artistically, morally, esthetically

and politically corrupt cultural evaluations of capitalism's hired critics and academicians.

The above is by no means, of course, anywhere near a detailed analysis of all that's wrong with Finkelstein's book. Such analysis, I'm sure, will appear soon. But flowing from the above is another serious error which this article, today, is particularly concerned with.

THE CAPITALIST controlled information and cultural media are constantly pounding away at the public's consciousness with all kinds of overt and subtle racism and chauvinism. In the cultural field, under the disguise of one form or another of art-for-art's sake, and formalism, the most disgusting atrocities have been put over and tolerated—unfortunately, even by many in the progressive movement.

What brought this to mind was the realization—revived by the discussion on that splendid film *Border Street* and originally incurred by the reaction on the part of a few intellectuals to the attacks in this page on T. S. Eliot, that there has been an alarming growth of insensitivity to anti-Semitism. I remember being shocked when some few intellectuals responded to the T. S. Eliot material with objections like, "So what if Eliot wrote anti-Semitic poetry; it's still beautiful—and look at its interesting form."

ONE OR TWO of them quoted Sidney Finkelstein's book *Art and Society* as having treated Eliot's poetry with the utmost respect, despite the acknowledged fact that his ideology was akin to fascism's. Well, I remembered that many in the left-wing cultural movement were quite pleased originally at the publication of the book. It was received, on the whole, with open arms and much too uncritically.

One thing led to another and I eventually checked what Finkelstein had to say about Eliot's poetry. I was particularly interested in what Finkelstein had to say

in his *Art and Society* about an Eliot poem like *Burbank with a Baedeker*. I found it on page 158:

"His (Eliot's) design is a loose stream of consciousness; which he hopes will add up to an integrated experience, and is actually given impact and a feeling of unity only by the power of its final lines. His verse forms are partly blank verse and partly the sharply marked out meters and rhymed endings of eighteenth-century verse. This latter neo-classicism was developed further in such poems as Sweeney Erect, 'The Hippopotamus,' *Burbank with a Baedeker*, and altogether with the violent contrasts of his expressionist imagery, was to become an important influence upon the death-haunted poets who followed Eliot."

THE ONE PARAGRAPH on *Burbank with a Baedeker* has been quoted in full so as to avoid unnecessary arguments. Now what is this *Burbank with a Baedeker* of whose "portly blank verse" and "sharply marked out meters" Finkelstein writes so learnedly? I quote, and old readers of these columns will remember:

"But this or such was Bleistein's way:

A saggy bending of the knees  
And elbows, with the palms turned out,  
Chicago Semite Viennese.

On the Rialto once  
The rats are underneath the piles  
The Jew is underneath the lot.  
Money in furs. . .

It should be mentioned that there are only 24 lines in addition to those quoted in this "poem," none of which dilute the above viciously anti-Semitic drivel. To the contrary. Now the question is how can a Marxist, a progressive, or any critic worth his salt, read and write about this poem without unqualified condemning, not to speak of without mentioning its anti-Semitism. Yet that is ex-

actly what Finkelstein does! And to add insult to injury, dignifies it with a "learned" discussion in "literary" terminology.

It is apparent that Finkelstein's concept of criticism and culture is so alien to a working class, a socialist realist approach, so non-partisan, so formalist that he, certainly an opponent of anti-Semitism, can even stare at the worst kind of anti-Semitic junk and, overwhelmed by the purely bourgeois propaganda about Eliot's "stature," discuss only the so-called "form" and completely ignore the Hitlerian content—content which makes any discussion of its so-called form ridiculous. One might as well discuss the "literary" value and "form" of a Gerald L. K. Smith pamphlet.

THE ABOVE is only one of many, many misleading evaluations in Finkelstein's *Art and Society*, originating from his non-class, formalist approach. Space today is not sufficient to go into his fundamental anti-Marxian thesis in detail. I just want to mention here one more critical monstrosity of *Art and Society*. On page 208, Finkelstein, writing of James Joyce's *Ulysses*, characterizes it as "one of the masterpieces of the realistic novel in the Balzac tradition." He makes a point of telling his progressive readers, many of whom want to be honest working-class writers, that, "It is impossible to study *Ulysses* without emerging a better writer."

JOYCE, OF COURSE, was a man of talent. But what Finkelstein doesn't tell his readers is that,

in addition to page after page of incomprehensible gibberish in *Ulysses*, resulting from his decadent, Freudian attempts to break down, corrupt the language, there is the deep anti-Semitic bias of Joyce revealed in his handling of a leading character, Leopold Bloom. Here is some of the most repulsive writing in the history of literature, deliberately linked with Bloom's "Jewishness." Loaded words, phrases, situations, oiliness, sex avariciousness, the works. Joyce thinks it artistic to describe a human bowel movement in gross detail; so the Jew is the subject. Anti-Semitic "jokes" are related to the latter's face by Gentiles and the fawning Jew not only accepts them but tells his own!

But Finkelstein can say of this book that in it Joyce reveals "the richness of his vision of people."

THUS it is that a formalist, non-Marxian approach to cultural questions can result not only in a lack of insensitivity to anti-Semitism but a disgraceful groveling toward those who propagandize it—as long as they do so under the guise of "literary" values and "form."

CLIPPING FROM THE

N. Y. Daily Worker

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MAY 20 1950

Butler

# Finkelstein Replies to Criticism of His Book

We will soon run excerpts from as many letters as we can on Barnard Rubin's May 15 article Serious Errors in Finkelstein's Art and Society. First, however, is Sidney Finkelstein's letter which appears in full below.

Editor, Daily Worker:

**ART AND SOCIETY** was published in the fall of 1947. While it was greeted with much praise, a few months after its appearance criticisms began to make themselves heard, and have continued. The main tenor of the criticisms was that the book suffered from a "classless" approach to the arts. It was a criticism that I rebelled against accepting. I could point to the mention of economic classes in society in every chapter of the book, and descriptions of struggles among them, and explanations of how these classes and their thinking was reflected in the arts. Thus it seemed to me that my treatment was not "classless."

It took me a long while to discover what was meant by a "classless" approach. It was that the book was not written from the starting point of the struggle today, of the two worlds of culture, bourgeois and working class. These two worlds exist, and there is no bridge between them. There is a transition of one to the other, but this transition demands a complete overhauling of traditional beliefs.

**THE BOOK WAS** written partly in the attempt to find some universal principle of "good art," extracted from the best work of the past, to which working class and proletarian art could be fitted, thus "proving" by the standards of the bourgeoisie themselves that proletarian art could be "great art." It was a wrong attempt. Important lessons can be learned from the past, but the art possible to the working class today, and its realism, cannot be contained within a formula derived from the past.

All of the past of art is open to criticism, and the best of it is inadequate in the light of present-day possibilities and needs. Some of the art of the past can be wholly rejected. Other of it represents a high peak of greatness, and can be learned from. All of

the past art however, however great, has some qualities that, in the light of the present day, may be called "reactionary" if they are taken over bodily.

One of the errors of the book was to ignore the poor and reactionary art of the past as of no significance, thus giving a rather distorted idea of the role of art in past societies as a weapon of a ruling class, and somewhat idealizing the greatest accomplishments, not showing fully how these too were limited by the world view of their time.

**IN THE STUDY** of folk art, I mixed together the primitive and the folk. The primitive should have been shown to be the art of tribal societies, while the folk should have been defined as the art that rose among the peasantry on the land and in the villages, in class society, particularly feudal. I explored the great qualities of folk art, but tended to overidealize this folk art as a general "people's art," and the tendency was therefore to make it seem in all ways and all uses progressive. This tended to cloud over the radical change from a "folk" art of the peasantry to a working class art, which takes to itself the most advanced science and makes use of the most developed forms of art.

The study of realism was in general faulty. I tried to break realism down into components of "language," "design" and "structure." I should have defined realism specifically in terms of its content, the full materialist, scientific and dialectical view of the real world, which today is the world view of the working class. I should have made it clear that out of this content, definite styles and forms of the arts develop that may be called styles and forms of realism. I confused works of art that had some realistic content, but were not realistic in their form, with realism itself.

It is still not sufficiently clear that works may have much realistic content, within a fantastic form, and thus may be very useful, but are not realism. Realism adds to a realistic world view the tools and methods of art that enable the artist to explore and describe this real world, of human beings in nature and society, to the fullest. Had I defined realism correctly,

I would have been able to present a clearer conception of the nature of the history of the arts, which is one of a continuous struggle between a realistic world view and a mythological, static and unreal world view always fostered by a reactionary and dying class.

**INSTEAD** of the term "structure," to describe the socially created avenues of art and their effect upon the work of art, I should have used the much more clear and materialist term, "modes of production" of the arts, which are socially created. By emphasizing the role of this "structure" of the arts in the creation of realism, I implied a kind of paralysis of the artist in a reactionary culture, leading him to feel that realism was not possible until "society" gave him the proper tools and "avenues" to an audience. It is of course true that a working class society can give the artist avenues, tools, modes of production of unprecedented scope and greatness, as the culture of the Soviet Union today exhibits. It is however the task of the artist to strive for realism under whatever conditions exist.

**IN RESPECT TO** the arts of recent times, I did show that the crisis that arose accompanied the rise of imperialism. In the discussion of the various abstract tendencies and movements, however, I was taken in by much of their primitivism, seeing this as a "folk" or "national" element instead of

as a flight from reality leading directly to formalism.

In discussing the national movements in the arts of recent times, I did not draw a sufficiently sharp distinction between a bourgeois and exclusively "peasant" and "folk" approach to national culture, and a working-class approach. I did show a difference between the two. I did not show it, however, as a sharp struggle between two contradictory views of the national question, but tended rather to describe the process as a gradual transition from one to the other.

**FINALLY**, in dealing with the arts today, I did show the deprivations of monopoly capital, and its control over the "popular" arts. I tended to see the artists in general, however, as a kind of "in-between" class, instead of as people who allied themselves specifically with the bourgeoisie or with the working class. The question rises, how did these errors occur. I believe they were due to the fact that the book was first conceived in the days of the WPA projects, when many extreme "modern" tendencies in the arts had an air of social militancy about them; which has utterly vanished today.

The book was first written in the years before the Second World War, and while it was rewritten on my return from the army, I did not sufficiently grasp the nature of the sharp struggles the end of the war brought, between the forces of monopoly capital driving

for a new world war and the forces of peace, including the socialist peoples, the people's democracies, the working class and colonial peoples. These struggles divided all of the arts and culture to one side or another. It was certainly erroneous on my part to seek some abstract esthetic "taste" by which questions of progress against reaction in the arts could be argued. Esthetic standards and formal problems are important to working-class culture, but the fundamental test of a work today is how it stands and what it means in this struggle of life against death.

**THE ENTHUSIASM** with which many people received the book indicated that there had been a great dearth of material which tried to apply the methods of dialectical materialism to the arts, especially music, painting and poetry. Many of the criticisms were not put in the most helpful manner, and used invective instead of taking some problem handled in the book and showing how a better and more correct formulation could be made. I expect to continue working in the study of the arts, and I hope the work will live up to the stern demands of today, of striking a blow against the mass of obscurantism, backwardness, medievalism, open or thinly disguised fascism, irrationality and contempt for humanity that is mounting higher daily in the culture of capitalism.

-Sidney Finkelstein.

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FBI - NEW YORK

MAY 29 1950

J. P. Butler

## Letters from Readers

### Finkelstein's Article on Book

New York.

Editor, Daily Worker:

In reference to my article on "Art and Society," printed in the Daily Worker of May 18 as an answer to Barnard Rubin's piece on the same book, the fact is this. My article was written some weeks previously, and intended as the basis for a self-

critical evaluation of my own book. It did not answer, therefore, many specific points Rubin raised, or the question of his method of criticism.

It was sent in after Rubin's article appeared, in the hope that this article, together with Rubin's, might help stimulate a fruitful discussion of the many grave and pressing problems in the field of culture today.

SIDNEY FINKELSTEIN.

6/23/50. rept. being prepared - jmf

Consolidated  
with  
100-48274

CLIPPING FROM THE

N. Y.

Daily Worker

DATED

5/24/50 P. 6 Col. 2

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FBI - NEW YORK

JUN 2 1950

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Batter

# Formalism, Racism and Degradation of Art

By **Barnard Rubin**

Formalism is that ideology which tends to negate the importance of the meaning of cultural creations or considers so-called form equally, or more important than any reactionary or anti-working class, anti-human message they transmit. (There are other fundamental aspects of formalism which will be discussed in a subsequent issue). The tremendous damage to the cause of progress which formalism has wreaked—by leading those who fall prey to it to accept the worst propaganda of the imperialists because of the 'form' it comes wrapped in—has been the most serious concern of the international Marxist movement headed by the Soviet Communist Party.

The Soviet Resolutions on the Arts which, in my opinion, are indispensable to an understanding of the cultural struggle today (it is tragic that there has been such a long delay here in publishing them in compact form) made another very important point about formalism: that it also tends to negate form itself—degrades and destroys the very art forms themselves. But we'll come to that later.

Soon after the previous article here illustrating the dangers of formalism, Oxford University Press, one of the most "respectable" publishing houses in the country, put out a volume of Seventy-one Poems by E. E. Cummings. Cummings appears in most of the highly touted intellectual magazines here and the bourgeois academic press and critics treat him with respect (he once wrote an anti-Soviet book in addition to a once much-discussed novel, *The Enormous Room*, and a play *Him*).

This book is all of 71 pages long, a different poem on each page, many of them only 8 or ten lines long. On page 24, for example there is an 8 line "poem" and it reads:

"one day a n——r  
(the chauvinist word is spelled out in full—B.R.)  
caught in his hand  
a little star no bigger  
than not to understand

I'll never let you go  
until you've made me white  
so she did and now  
stars shine at night"

On page 46 there is all of a 6 line "poem":

"a kike is the most dangerous  
machine yet invented  
by even yankee ingenu-  
ity (out of a jew a few  
dead dollars and some twisted  
laws)  
it comes both prigged and  
canted"

(The typography, punctuation, obscurity, etc., is Cummings', not printer's errors).

Here, again, we have the most atrocious, vicious white chauvinist, anti-Negro, anti-Semitic propaganda brazenly published as "poetry" — and critics discuss its form as something important! The "respectable" publishers state on the inside cover of the book that "Cummings' natural lyric gift is reflected to a greater degree than ever before in these poems, and the spiritual quality evident in much of his poetry is more pronounced. Although the public is often startled by the poet's unconventional spacing, verse lengths, punctuation, and unusual juxtaposition of words, he has achieved a permanent place among the great poets of this age."

Thus, formalism! Not that formalism is always that blatant. Many times, of course, its anti-working class, anti-human meaning is not that close to the surface, thus making it "easier" to be peddled and be accepted. Formalism is one of the most powerful cultural weapons of the ruling class: the same vicious propaganda that would be vigorously rejected by many in direct, "cruder" form is "tolerated" or accepted in "cultural" form. (This

acceptance of formalist standards among too many progressives has also been one of the important factors holding back the rapid development of a people's anti-imperialist cultural movement in this country.)

Now back to the point of the Soviet Communist Party resolutions that formalism tends to destroy the art forms themselves. The examples given above should certainly be sufficient—but one more from this same volume and space forces a halt. This "poem" by the way was originally printed last year in the *Partisan Review*—that "intellectual" periodical turned out by a weird assortment of Trotskyites, formalists, etc. Again, the punctuation, spacing, etc., is E. E. Cummings, not typographical errors.

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And this asinine anagram—gib-

berish is published in all seriousness — and then reprinted! — as poetry! Similar frauds—only too few people, as yet, have the moral and intellectual courage to stand up to the weight of bourgeois academic pressure and call them frauds—have been perpetrated for a generation now in the music, graphic arts and other cultural areas.

It must be recognized by all seriously concerned with the cultural and social development of mankind—and Communists, more than all others, have a deep and passionate love for the genuine cultural achievements of man—that formalism, in addition to being an enemy of the people, is an enemy of form itself. The fight against formalism on the cultural front is a fight for quality. A fight above all against the rotten racism and bourgeois ideology of imperialism's culture and a fight to create a people's culture to combat it.

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DATED 6/5/50 p. 10 col 1

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7-12-50

FBI - NEW YORK

JUN 19 1950

*E.C. Batten*

# ulism's Culture Begrades Man for War

circles and scholastic magazines, and publications of many different kinds, there was recently a real promotion job for a book entitled *Too Many Americans* by Dr. William Vogt. Now Vogt is no non-entity: he's one of the top leaders in the Pan American Union: its conservation chief, as a matter of fact.

"Unfortunately," (this is Vogt writing, and I particularly call your attention to this 'unfortunately') "in spite of the war, the German massacres, and localized malnutrition, the population of Europe, excluding Russia, increased by 11,000,000 people between 1936 and 1946; and the population is expected to reach 404,000,000 by 1955, or an increase of 10 percent in about twenty years! Instead of 370,000,000 empty stomachs to fill three times every day—with food that must be drawn from somebody's land—there will be 404,000,000 by 1955."

And so, William Vogt, our spokesman on an important international body, recommends as the only way out: a reduction of Europe's population. Here is just what he says. "Anything we do to fortify the stench (people are a stench to Vogt—B.R.)—to increase the population—is a disservice both to Europe and to ourselves. Stabilization and eventual reduction in population in Europe would be one of the longest steps that could be made toward world peace and well-being."

HE WRITES that "the greatest tragedy that China could suffer, at the present time, would be a reduction in her death rate" and that "from the world point of

view" extensive famines in China "may not only be desirable but indispensable."

Of Chile Vogt writes: "One of the greatest national assets of Chile, perhaps the greatest asset, is its high death rate."

It is in this same book that this propagandist for death and starvation writes that our "supply of tin ore is limited, and it is conceivable that we might go to war to ensure access to tin sources," or, "with the exhaustion of our own oil wells in sight, we must send our Navy into the Mediterranean, show our teeth to the USSR, insist on access to Asiatic oil."

OR LET'S take some of the recent statements of Archibald MacLeish. MacLeish, as you know, is not only a poet but has in the recent period occupied high government posts: Assistant to the Secretary of State, Director of the Library of Congress, and delegate to the UN.

Mr. MacLeish says that people are killed by the million and buried in common graves and leave behind them only photographs of entangled bones which are like symbols of ourselves. But he says, in what one can only hope, is at least a rueful tone and I quote, "the most terrible and cruel crimes become as indifferent and large as natural calamities and one cannot censure or blame them anymore."

This same politician-poet who can't censure the crimes of the murder of millions is the same one who says, "we hate war and desire peace but we do not think

anymore that the choice between war and peace rests with us."

BY NOW the following example is becoming quite familiar: I and others before me have used it elsewhere, but because it's so succinctly sums up in itself almost all of the dominating trends of American money culture and whatever the author's subjective intentions and because it comes from the last play of one of its leading playwrights, it pays to present it again. It's from Eugene O'Neill's *The Iceman Cometh* and it's the character Larry, the ex-leader of the International Workers of the World who obviously carries the play's theme:

"You asked me," Larry says, "why I quit the movement. I had a lot of good reasons. One was myself, and another was my comrades, and the last was the breed of swine called men in general."

"As for my comrades in the Great Cause, I felt as Horace Walpole did about England, that he could love it if it weren't for the people in it: The material the ideal free society must be constructed from is men themselves and you can't build a marble temple out of the mixture of mud and manure."

WHEN THE great critical philosophical conference in the Soviet Union took place a few years ago, the summary speech of the late Zhdanov—a profound Marxist thinker, the late co-worker of Stalin—emphasized the criticism that philosophers were failing to come to grips with the philosophical enemy.

A philosopher an enemy

Well, let's take a look at recent activities of Bertrand Russell. Russell as you may remember was once known as a radical: the British Broadcasting Company uses him as often as the cal networks here use No. 1 Thomas.

Russell in his latest book *Authority and the Individual*, a collection of his recent lectures, tells us that man is essentially a gressive animal, his instincts driving him to hate everyone outside the narrow limits of his family. Attempts to establish humane operation and world peace fail because "the old institutions which have come down from our tribal ancestors" that "that life would lose its savagery there were no one to hate." the philosopher to the people over a nationwide hit week after week.

Russell did, however, have an answer for man's problems: "the thing he said when he was in prison last year that 'would produce a renaissance of hope and joy, creativeness, a great leap of human spirit, leading to a achievement in art, in science, politics, and in the organization of a humane way of life.' How all this? Simple.

Just use the atom bomb to destroy the Soviet Union! But the Soviet Union also has the bomb. Too bad: but Russell still produces his evil, hateful man philosophy as a weapon against peace and the ruling class is suitably grateful. Russell now wears the Order of Merit.

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JUN 15 1950

S.C. Butler

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Russell in his latest book, *Authority and the Individual*, a collection of his recent lectures, tells us that man is essentially an aggressive animal, his instincts driving him to hate everyone outside the narrow limits of his family. Attempts to establish human cooperation and world peace must fail because "the old instincts, which have come down to us from our tribal ancestors" tell us "that life would lose its savour if there were no one to hate." Thus, the philosopher to the British people over a nationwide hookup week after week.

Russell did, however, have an answer for man's problems: Something he said when he was in Austria last year that "would produce a renaissance of hope and joy and creativeness, a great leap on the human spirit, leading to a new achievement in art, in science, in politics, and in the organization of a humane way of life." How to get all this? Simple.

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FBI - NEW YORK

JUN 14 1950

S.C. Botter

CLIPPING FROM THE

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DATE 6/7/50 p. 10 col. 1

# The Communist-Soviet Attitude to Man

By Barnard Rubin

Our last article gave some examples of the anti-people, man-degrading characteristics of today's dominant capitalist cultural trend. In contrast there is the Communist-Soviet attitude: Stalin's statement that the most valuable asset society has is people. In the early days of the Soviet Republic, at the First All-Union conference of collective farm shock-workers, many years ago, Stalin had said: "Workers and peasants, who are quietly and without publicity building factories and works, mines and railways, collective farms and state farms, creating all the blessings of life, feeding and clothing the whole world—these are the real heroes and creators of the new life." In December of 1931 in response to a question from Emil Ludwig, who was interviewing him, Stalin said:

"As to the people, the workers and peasants of the USSR, they are not so tame, so submissive, and intimidated as you imagine. Many people in Europe have old-fashioned ideas about the people of the USSR: they picture the people of Russia as being, firstly, submissive, and, secondly, lazy. That is an out-of-date and fundamentally wrong conception. It arose in Europe in those days when the Russian landlords used to flock to Paris to dissipate the wealth they had acquired by plunder and to waste their days in idleness. They were indeed spineless and useless people. That is how the idea of 'Russian laziness' arose. But that idea is not applicable to the Russian workers and peasants, to those who earned, and earn, their daily bread by their own labor. Strange, indeed, to consider the Russian peasants and workers, who in a

short period of time made three revolutions, smashed tsarism and the bourgeoisie, and who are now triumphantly engaged in the building of socialism, as submissive and lazy."

REMEMBER VOGT quoted here the other day and his too many people theory—famines are desirable?

Here are some words from Oparin, the great Soviet scientist, speaking at the American Cultural and Scientific Conference for World Peace—almost as if he were answering Vogt directly:

"We most determinedly reject Malthusianism, the theory of diminishing fertility, and other similar fairy tales, the purpose of which is to prove to an average man that he can't count on improving his living conditions, that all his means of salvation consist of birth control, and other similar nonsense. We are convinced that it is possible not only to find a place under the sun for every man but also to find all the material conditions necessary to him to enjoy life, fully developing physically and spiritually."

"We see no limits to the possibilities of science and labor in the creation of continuously increasing wealth. Where formerly there grew one wheat ear, now there grows not two—as Swift's Culliver had dreamed—but scores of ears. Now thanks to the efforts of our scientists and agronomists a new variety of branch-wheat is appearing in our Soviet fields. Living nature conceals great opportunities which, skillfully developed, will satisfy the demands of the population of the whole world, even if

this population is doubled or trebled."

HERE IS the great Gorky, addressing the Soviet people: "In you I see the new man rising on earth, Man with a capital letter, Man of Dignity. . . . He announces his rise in no uncertain terms by ruthless struggles against vestiges of the past, by his indomitable striving towards his great goal, by his amazing-heroic effort to arm his country with a new culture."

"The main task Soviet literature sets itself is to portray the real hero of our times, the builder of Socialist society, the creator of a new culture, the trail blazer in work and in struggle, to portray him in his full stature, revealing the moral qualities he has acquired thanks to the Soviet system, showing how he is changing and growing intellectually."

From Fadayev's *The Young Guard*:

"The most wonderful thing in the world . . . the thing that makes living, working, dying worth it—is people—our kind of man. Can you think of anything finer in this world than our man? How much toil and hardship his shoulders have borne for our state, for the People's cause? In the Civil War he ate his crust of bread without complaint, in the reconstruction he stood in queues, he wore tattered clothes—but he didn't sell his Soviet birthright for any of your finery. And in the patriotic war, he soared, proud and exultant, above death; he accepted all trials and travail—why, the children did too, to say nothing of women—that's the kind of people ours are, that's you and me! We

spring from them; all our best, cleverest, most gifted and famous men have come from them, the plain people!"

IN ALL THIS, we witness a phenomena characteristic of our time. The new socialist society has taken over the best that the previous society has had to offer in the days when it was revolutionary, when the rising young capitalist class had been fighting against the social and intellectual shackles of the system of the old feudal lords. At that time, and later, its best representative was the banner of advanced progressive mankind. This humanism, which imperialist culture is now attacking and which the advocates of Socialist culture fight for, has two principal characteristics.

First, recognition of the value and dignity of man. Its chief point is man's right to be free. Man has value as man. He stands on the topmost step of the evolutionary scale.

Secondly, recognition of the value of human life. Human life is not a penance or a mistake of creation to be redeemed with pain and deprivation. Man deserves to enjoy his life in all its many-sided variety.

To achieve these values Marxists fight for peace and the end of the exploitation of man by man.

(CORRECTION: A line which appeared in the previous article, *Formalism, Racism and Degradation of Art*, as "[formalism] has been the most serious concern of the international Marxist movement," etc., should have read, "... has been of the most serious concern to the . . ." etc.)

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Dt. TED 6/9/52 p. 10 col. 1

FBI - NEW YORK

JUN 10 1950

S.C. Batten S.C.B.

**Federal Bureau of Investigation  
United States Department of Justice**

New York 7, New York



~~CONFIDENTIAL~~

July 17, 1950

MEMO:

RE: BERNARD RUBIN  
SECURITY MATTER - C

FOIA(b) (7) - D

On 4/14/50, Confidential Informant   made available to the New York Office evidence concerning the above captioned subject, obtained from 35 E. 12th Street, New York, N. Y. This building is occupied by the following organizations, which are all under the control of the Communist Party: Freedom of the Press, Inc. ("Worker" and "Daily Worker"); Morning Freiheit Association ("Morning Freiheit Association ("Morning Freiheit" and "Jewish Life"); Workers' Bookshop; Wholesale Book Corporation; F & D Printing Company; 12th - 13th Realty Corporation; Communist Party - U.S.A.; Communist Party - N. Y. State; Communist Party - N. Y. County.

It will be noted that each exhibit bears the date received and the holographic initials of Special Agent H.P. LARSON and A.#. FALLER, special employee, who can testify to legally admissible character of the exhibit.

Strict care must be exercised so that the existence of this important source of evidence will not become known to any outside agency.

For original evidence see exhibit # 1A12 in file # 100-48274.

Description of exhibit:

Invitation from Director of Polish information Service to hear CZESLOW MILOWSZ of the Polish Embassy Washington speak on "The writer in present day Poland"

*conv. into 100-48274-109*

FBI - NEW YORK  
JUL 17 1950

*Baker*

EDWARD SCHEIDT  
Special Agent in Charge

DP:DEF *EX*

# New Theater Group Lau

Plans an Exciting  
st, Rubin, Childress

New Playwrights, in pursu-  
ance of its policy of non-jim-  
crow casting, is calling for Negro  
actors, male and female, to read  
for the Howard Fast play, The  
Hammer, being directed by Al  
Saxe. Tryouts are at Czech  
House, 347 E. 72 St., at one  
o'clock afternoons.

is a play by Howard Fast entitled  
The Hammer.

We talked to the director of New  
Playwright's activities this week-  
end, Barnard Rubin, a very busy  
man but a highly accessible one  
when it comes to talking theater  
and discussing the producing  
group's plans. "Let me tell you  
immediately," he said, "that we  
didn't stumble into this. Ideo-  
logical discussions last year con-  
vinced us of the work to be done  
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ceive."

It was at Rubin's lectures last  
year, you may remember, that  
Tank's play was read and the re-  
sponse to it persuaded Tank to  
go ahead and gather a company  
for it after every director in town  
had turned it down. Its success  
started the ball rolling. Rubin,  
Tank and Howard Fast formed the  
Board of the new group, and began  
discussing program and policy for  
the new group.

They were immediately besieged  
by interested theater people. The  
Board was then enlarged to in-  
clude Alice Childress, the talented  
Negro actress, whose one-act play  
Florence had just been put on.  
From the company of Longitude  
49 two actors joined the Board,  
Frank Silvera and Herbert Arm-  
strong, so that as it stands now  
the New Playwright's top commit-  
tee is composed of six.

"We do not intend to make or  
break on any production," Rubin



BARNARD RUBIN

was anxious to let us know. "While  
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not perfectionists and we see the  
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The Board will select the plays to  
be done but it will differ from  
other theater groups in that the  
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cision on who will direct.

Getting back to the Board's pol-  
icy, Rubin assured us, "We are not  
perfectionists and it would be un-  
reasonable, we decided, to assume  
a dogmatic and arbitrary position  
on most scripts as long as they  
have necessary positive qualities of  
emotional, artistic and social value.  
Granted this we came to the con-  
clusion that no matter how strong-  
ly we'd feel its weaknesses were  
that it would be completely un-  
fair to independent playwrights  
and progressive audiences to de-  
prive the play of production."

This, of course, is the point on  
which theater groups have found-  
ered before, reflecting the dis-  
oriented mentality of a Broadway

producer. Rubin laugh-  
won't be discouraged,  
or flabbergasted if one of  
doesn't go over."

The group, however,  
ago left the discussion  
the news has been let  
because its program and  
are set for the next few  
Also scheduled by Ne-  
wrights is the Alice Child-  
acter on a program with  
inal one act version of  
Manoff's All You Need  
Good Break, which was  
resounding success on  
Coast, for the boards at  
slovak House. Fast's  
open before its author,  
of Truman's war policy,  
jail. Fast will not have  
lenced.

Following these will b  
by Barnard Rubin called  
Store and a full length  
Alice Childress on a Harle-  
which is as yet untitled.  
play by Herb Tank is al-  
offing. Continuous pro-  
Rubin said, with the low-  
theater seats in New York  
group will continue too th  
set by Longitude 49 o  
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Cincinnati.

FBI - NEW YORK

JUL 21 1950

CLIPPING FROM THE

N. Y.

Daily Worker

DATE

7/19/50 p. 11 col 1

# Militant New Theater Group Launched Here

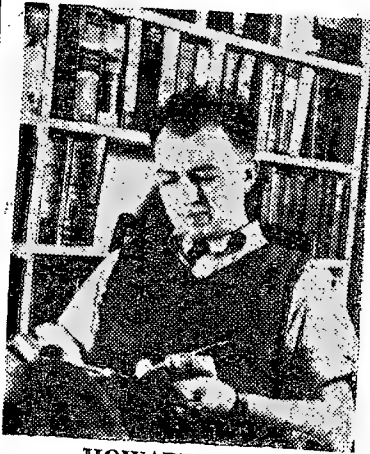
New Playwrights Inc. Plans an Exciting Program of Plays by Fast, Rubin, Childress

By Jose Yglesias

LAST WEEKEND several hundred people were turned away from the final performances of Longitude 49. Herb Tank's play, it has been obvious for a while now, had found a new audience and demonstrated graphically the need for a left wing, progressive theater in New York. It is a pleasure, therefore, to announce that Longitude 49 will not be an isolated phenomena in New York's militant theater culture. As Tank's play closes comes the news that from its company's activities has arisen a new group with the title of New Playwrights, Inc.

The plans and program of New Playwrights make it the most important cultural development of the last few years. Dedicated to a plan of continuous production, the group is out to build up a theater culture that will express the aspirations of the people and fight the decadent culture of imperialism.

Large plans, you will say, but New Playwrights has envisioned it practically and concretely. Its next production, already in rehearsal under the talented Al Saxe,



HOWARD FAST

New Playwrights, in pursuance of its policy of non-jim-crow casting, is calling for Negro actors, male and female, to read for the Howard Fast play, The Hammer, being directed by Al Saxe. Tryouts are at Czech House, 347 E. 72 St., at one o'clock afternoons.

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We talked to the director of New Playwright's activities this weekend, Barnard Rubin, a very busy man but a highly accessible one when it comes to talking theater and discussing the producing group's plans. "Let me tell you immediately," he said, "that we didn't stumble into this. Ideological discussions last year convinced us of the work to be done and the welcome it would receive."

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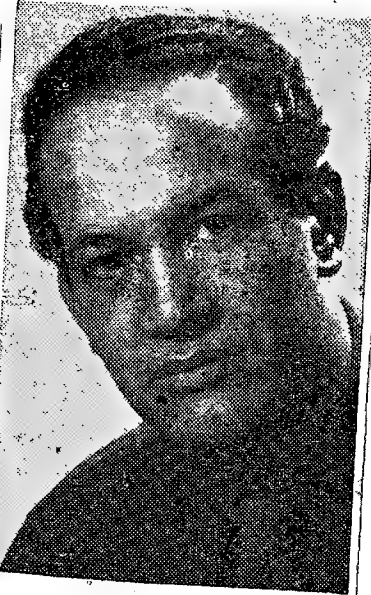
Getting back to the Board's policy, Rubin assured us, "We are not perfectionists and it would be unreasonable, we decided, to assume a dogmatic and arbitrary position on most scripts as long as they have necessary positive qualities of emotional, artistic and social value. Granted this we came to the conclusion that no matter how strongly we'd feel its weaknesses were that it would be completely unfair to independent playwrights and progressive audiences to deprive the play of production."

This, of course, is the point on which theater groups have foundered before, reflecting the dis-oriented mentality of a Broadway

producer. Rubin laughed, "We won't be discouraged, dismayed or flabbergasted if one of our plays doesn't go over."

The group, however, has long ago left the discussion stage and the news has been let out now because its program and activities are set for the next few months. Also scheduled by New Playwrights is the Alice Childress one-act on a program with the original one act version of Arnold Manoff's All You Need Is One Good Break, which was such a resounding success on the West Coast, for the boards at Czechoslovak House. Fast's play will open before its author, a victim of Truman's war policy, is out of jail. Fast will not have been silenced.

Following these will be a play by Barnard Rubin called Candy Store and a full length play by Alice Childress on a Harlem theme which is as yet untitled. A new play by Herb Tank is also in the offing. Continuous production, Rubin said, with the lowest priced theater seats in New York. The group will continue too the policy set by Longitude 49 of using Negro actors in so-called white



FRANK SILVERA

roles. "Our emphasis is on new plays," said Rubin. "The lessons to be drawn from the rejection of Herb's play by every New York director are obvious. We are going to build a working class theater for New York, one which will build audiences as well as playwrights and actors."

"That is why we are piling up plays now to keep on tap for production."

We told Rubin how enthusiastic it made us feel to hear this news. "Well, we feel pretty good," he said. "I think we've established the kind of set-up that will insure the highest kind of democracy in production, one that will help us fulfill our responsibility to theater going progressives and which will build the kind of theater that we have all been talking about for so long in the left movement."

We'll be letting you know about New Playwright's activities. Meanwhile we can all feel happy that we're going to have such a promising, exciting and stable theater group around.

FBI - NEW YORK

JUL 21 1950

CLIPPING FROM THE

N. Y. Daily Worker  
DATE 7/19/50 p. 11 col. 1

**Federal Bureau of Investigation  
United States Department of Justice**

New York 7, New York

~~CONFIDENTIAL~~

July 26, 1950

RE: **FREEDOM OF THE PRESS INC  
INTERNAL SECURITY - C**

FOIA(b)(7) - (D)

On 4-26-50, Confidential Informant   made available to the New York Office evidence concerning the above captioned subject, obtained from 35 E. 12th Street, New York, N. Y. This building is occupied by the following organizations, which are all under the control of the Communist Party: Freedom of the Press, Inc. ("Worker" and "Daily Worker"); Morning Freiheit Association ("Morning Freiheit Association ("Morning Freiheit" and "Jewish Life"); Workers' Bookshop; Wholesale Book Corporation; F & D Printing Company; 12th - 13th Realty Corporation; Communist Party - U.S.A.; Communist Party - N. Y. State; Communist Party - N. Y. County.

It will be noted that each exhibit bears the date received and the holographic initials of Special Agent H. E. LARSON and A. J. BAKER, special employee, who can testify to legally admissible character of the exhibit.

Strict care must be exercised so that the existence of this important source of evidence will not become known to any outside agency.

For original evidence see exhibit # 10924 in file # 97-169.

Description of exhibit:

Letter from BARNEY RUBIN announcing that the Feature Department is sponsoring a special showing of the Soviet Film "Childhood of MAXIM GORKY" on May 12th at the Stanley Theatre. Letter also announces that DAVE PLATT has been invited, as an official delegate from this country, to the Czech film festival this summer.

CC: 100- 52724 (DAVE PLATT)  
100- 48274 (BARNEY RUBIN)

FBI - NEW YORK  
JUL 26 1950

HPL: DWP  
97-169

EDWARD SCHEIDT  
Special Agent in Charge

## VERIFICATION OF INFORMATION ON SECURITY INDEX CARD

## MEMORANDUM

RE: RUBIN, BARNARD was, Ben Rubin, Benjamin Rubin,  
Ben Ruben, Lew Newton

This Office File

100-48274

The following is the most recent residence address, place of employment and employment address of the above subject as contained on the subject's security index card.

Residence: 1152 Third Avenue  
NYC, NY

Employment: Daily Worker

Address: 50 East 13th St.  
Manhattan

Remarks: Manhattan Pct. #19

It is requested that the residence address of the subject, place of employment and address of employment be verified and the proper notation be made below:

Residence: 1152 Third Ave.  
c/o Saul Rubin  
NYC, NY

Employment: Daily Worker

Address: 50 East 13th St.

Verified by: E. R. Harrell

Method of Verification: Residence---Review of current Manhattan Directory  
Business---Review of file

Date: 8/3/50

The security index card on this subject should be revised if any changes are noted above.

100-48274-112  
FBI - NEW YORK  
JUL 28 1950  
jmf

New York, N. Y.  
AUG 16 1950

MEMO

Re: BARNARD RUBIN, was., Ben Rubin,  
Benjamin Rubin, Ben Ruben, Lee  
Newton  
SECURITY MATTER - C

In connection with the report of SA SPURGEON C. BATTEN dated  
AUG 16 1950 at New York, the indices were checked with the  
following results:

References found to be identical with BARNARD RUBIN

97-169-1620 p 4  
-1621 p 4  
-2578 p 5  
-1033 p 9, 22, 16  
-1618 p 4  
-1838  
-1164  
-1176  
-1170  
-1789  
-2160 p 26

100-89571-1A2 - Masse & Mainstream, Oct. '49  
80564-20 p 2  
3642-2892 p 1  
78514-340, 442  
80444-437  
93422-106 p 12, 14  
47142-514 p 12

References found to be identical with BARNEY RUBIN

100-90137-44 p 19, 20  
97-169-1171  
732  
1442  
721  
847  
708  
1160

**RECEIVED**  
AUG 16 1950

100-48274-13

CDI - NEW YORK  
AUG 16 1950  
J. R. [Signature]

2/12/53

SCB:TJD  
100-48274

MEMO  
NY 100-48274

References found to be identical with LEE NEWTON

97-169-2160 p 25

1A6 - "Daily Worker" - 10/27/47, p 13  
11/7/47 p 13  
11/24/47, p 13  
7/4/48, p 12, column 4  
10/25/48 p 13

SPURGEON C. BATTEN, SA